

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

# NEW-AGE COLOR-SLIDES

Rosa Fringle, Director

138 W 15, NYC 11

ADDITIONAL TITLES AVAILABLE, 3/8/56.

of SHAHN, O'KEEFE, SHEELER, SPENCER, MARIN,  
KUNIYOSHI. (25 total).

SPENCER: In the Cabin.....1  
Erie Underpass.....1  
Still Life.....1

MARIN: Speed, Lake Champlain...1  
Untitled: Ptg. in .....1  
the Whitney Annual of 49-50

KUNIYOSHI: Circus Ball Rider;.....1

SHAHN: Anatomical Man.....3  
Silent Music.....1  
Miners' Wives.....1  
Arch of Triumph.....1  
Song.....1  
Hesturne.....1  
Labyrinth #2.....1  
May 5.....1  
Vanity.....1

SHEELER: Water.....1  
Skyline.....1  
Variations in Red.....1  
Wings.....1  
Fugue.....1  
Industrial Forms.....1  
Improvisation: Midtown...1

O'KEEFE: Horse Skull in Blue...1  
Bklyn. Bridge.....1  
Red & Orange Streak....1  
Green Hills Painted  
Red.....1  
Cliffs Beyond Oblique...1

For a: .....  
"ART TO LIVE WITH" by AMERICAN MODERNS

29

(over)

March 7, 1956

Mrs. Katharine Koh  
The Art Institute of Chicago  
Chicago 3, Illinois

Dear Katharine:

As soon as the Sheeler is returned to us from the Pennsylvania Academy, we shall have it pluxiglassed. The O'Keeffe has already been taken care of and the rest can go as is.

I am enclosing our consignment list, which has all the data. We have decided to increase the insurance valuations, as we have had some problems with the international scene in the past. I hope you don't mind.

I suppose that you will be going over with the show and will have fun in Venice. En-route, I hope you will stop off to say hello.

Sincerely yours,

RM/ck

ENC.



March 16, 1956

Mr. Fred Baum  
Rubin, Baum and Levin  
350 Fifth Avenue  
New York 1, N. Y.

Dear Fred:

Since any further communication with our friend Mr. Lewman seems futile time-wise, I wonder whether you have personally reached any conclusion about the pension plan. I feel very guilty about this continued delay and since I am doing so much flying these days, I am really concerned.

Have you had an opportunity to examine the will and can we make a date in the near future to discuss it? Naturally for me the evening is a better time, but if that is inconvenient, I shall make arrangements satisfactory to you.

My best regards.

Sincerely yours

MM1a

SMITHSONIAN INSTITUTION  
NATIONAL COLLECTION OF FINE ARTS  
WASHINGTON 25, D. C.

March 12, 1956

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

We are planning to circulate a selection from the excellent exhibition, "WATERCOLOR TODAY," which was recently shown at the Toledo Museum of Art.

We hope that we may include the following paintings by Stuart Davis:

"Study for a Drawing #4"  
"Mural Detail Study #2"  
"Study for Ready-to-Wear"

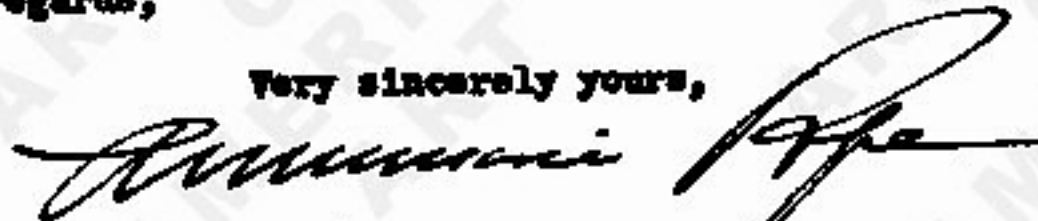
during our proposed one-year tour. If it is agreeable, we shall ask Manhattan Storage to pick them up on Monday, the 19th.

The exhibition is already covered by our wall-to-wall, all-risk insurance policy, but we would appreciate it if you would send us the title, insurance valuation, and sales price of each of the available watercolors. We will, of course, be responsible for all costs of pick-up, packing, insurance, and the return of the items to your address.

May we count on your cooperation, as so often before? We look forward to hearing from you soon.

With best regards,

Very sincerely yours,



Mrs. John A. Pope, Chief  
Traveling Exhibition Service

Enclosure:  
Envelope

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ESTATE OF LOUISE C. MURDOCK  
MURDOCK BUILDING  
111-113 EAST DOUGLAS AVE.  
TELEPHONE AMHERST 2-1888  
WICHITA, KANSAS

March 5, 1956  
316 East 66 St  
New York 21 N.Y.

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Memorandum to  
The Downtown Gallery  
32 E. 51st Street - New York 22

Attention of Mrs. Edith G. Halpert.

This is to state that the Louise C. Murdock Estate  
Art Fund, Wichita Kansas will purchase  
the oil painting

"Sunrise in Northport Harbor"

by Arthur G. Dove for 1000<sup>00</sup>

payment to be made in 1957, possession  
of the picture to be taken at that time

Elizabeth S. Navas, Trustee  
Louise C. Murdock Estate

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The 62nd Annual will be held from June 11 through July 30. Please address all communications and shipments to: The 62nd Annual Exhibition, Schleier Gallery, The Denver Art Museum, 1343 Acoma Street, Denver 4, Colorado. The Museum will pay round trip shipping on all exhibition material; insure works in transportation and during the exhibition; and pay costs of cataloguing and publication.

Miss O'keeffe has been sent a letter so that she will be familiar with the details of the Exhibition.

Thanking you for your assistance and with every good wish, I am,

Sincerely yours,

*Otto Karl Bach*

Otto Karl Bach  
Director

OKB/lws



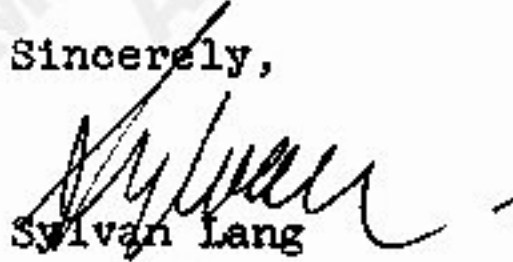
Mrs. Edith Halpert

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March 1, 1956

in the contracts. Only by a detailed investigation of this situation, such as I have made, can one realize the bank's desire to avoid publicity herein. It would be difficult for Mr. Hourwich, or any lawyer in New York City, seeing only the written instruments, to realize the various ramifications herein and the "atmosphere" surrounding this matter.

Sincerely,

  
Sylvan Lang

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March 7, 1966

Mr. Hyman Swetsoff  
Swetsoff Gallery  
125 Newbury Street  
Boston 15, Massachusetts

Dear Mr. Swetsoff:

Although I had planned to be in Boston this week, I find  
that it will be impossible for me to travel in that  
direction for several months. Therefore, I should ap-  
preciate very much a photograph of the painting in spite  
of the fact that Hixon's work is not photogenic.

Sincerely yours,

RM/ek



March 17, 1966

Mr. Patrick J. Kelleher  
William Rockhill Nelson Gallery of Art  
Atkins Museum of Fine Arts  
Kansas City 11, Missouri

Dear Mr. Kelleher:

Thank you for making all the arrangements and for inviting the Wm's. I have changed my plans slightly leaving New York one day earlier so that I can make a stop over in Chicago, where I promised to visit, but shall fly from the latter to Kansas City on an earlier plane and will call you when I check in at the Bellerive Hotel.

Since I have to hang our Wheeler exhibit on Sunday, I will plan to fly back directly from Kansas City sometime on Saturday.

I hope that my choice of subject will be agreeable to the audience but we can discuss that when I arrive, and I can make some necessary changes.

Sincerely yours,

RKM/ek

March 7, 1958

Mr. Robert Hale  
Metropolitan Museum of Art  
85th Street & Fifth Avenue  
New York, N. Y.

Dear Bob:

Again, I am delinquent in not having sent my letter of thanks  
to you earlier.

Needless to say, the Shaker was a great asset to the exhibition  
which, as a whole, proved a tremendous success. I was glad  
that Time chose this painting for a color plate, although the  
scheme was somewhat changed.

Sincerely yours,

RCH/ak  
Enc.

P. S. Please sign and return the enclosed card.



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March 19, 1966

Mr. Earle Grant  
2022 Nichols Street  
San Diego, California

Dear Mr. Grant:

For your information, the current market value of the following painting is \$5000.

BALTIMORE FIRE DEPARTMENT - Painting in oil  
19th Century.

Sincerely yours,

EMG/ak

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*Sent paper to  
RK*

March 19, 1955

Mrs. Sheldon Gains  
430 Park Avenue  
New York, N. Y.

Dear Betty:

Finally, Knedler delivered the material and we are all ready to go  
on from there.

Will you have a moment next week to drop in, so that we can decide  
on frames, etc? It sure has been a long, long time.

Sincerely yours,

ESG/ek



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March 16, 1956

Mr. C. F. Huddle, Head  
Technical Facilities and Service  
General Motors Corporation  
Box 188, North End Station  
Detroit 2, Michigan

Dear Mr. Huddle:

You will be pleased to know, I am sure, that the Sheeler painting has just been completed and that the two or three people who have had occasion to see it consider it one of the great masterpieces of all time. When it reaches you I have an idea that even this exaggerated point of view will not surprise you.

I am writing at this point to ascertain what policy you have in relation to publicity. Yesterday I telephoned Life Magazine which is working on a special portfolio of modern art relating to the series called Arts and Skills of America. One or two of Sheeler's paintings will be included in the portfolio and it occurred to me that the General Motors picture would be ideal for a cover. Consequently Mrs. Caldwell came dashing up to see the picture and is so enthusiastic that she thinks it quite possible to expect a change in the original plans and a substitution of this painting for something else they had in mind. No decision can be made of course until the staff sees a color transparency, to be made by them on Tuesday. We cannot send the picture to Life because it is still quite wet.

Naturally before we give permission for any such reproduction we want to clear with you. Will you be good enough therefore to advise me how much promotion we can do here and whether I am to address any specific department or individual at General Motors.

Above all, I would like to know whether it would be agreeable to you to have the painting exhibited here during the month of April. A large one-man show of Sheeler's work, all borrowed from the William H. Lane Foundation, will be current during that time and we would very much like to make a feature of this new painting so that it may be seen by the New York public and press before it goes into its final place. We could withdraw the painting from the exhibition to make your dead-line early in May, or any other time that would be essential for you. The exact measurements are 30" x 43" in the event that you want to have the frame ordered in advance.

I shall be most grateful for an affirmative reply.

Sincerely yours

ECM:la



Mrs. Edith G. Halpert

-2-

March 2, 1956

about it, but suggested I write you to tell you about the affair and indicated that you would probably be glad to consider a donation rather than a picture. Either would be most welcome since both are urgently needed.

I'm enclosing our first Progress Report to give you a better idea of the work we are doing, and look forward eagerly to hearing from you. Again our deep thanks.

Sincerely,

KAREN HORNEY CLINIC

*Joan Klein*  
(Miss) Joan Klein

JK: jg

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In view of the facts presented and the \$ 1.47 spent for the night letter requesting an answer to my order, I still did not receive any acknowledgement of any kind until the late day the booklets were delivered to my door by Air-Express. Which I concluded in face of poor handling you had so kindly paid the express, and until your present notice of, as you state, "long over due, please remit". We are placed in a rather embarrassing situation since we did not collect any express or freight from the Museum with their purchase of the remainder of the booklets and would not at this late date demand express from them when they were so generous to take the majority of the booklets off our hands. Which would not have been necessary had they been here for the opening of our show.

We under no circumstances feel obligated for Air- Express due to the existing conditions. We would never under any account make a purchase where the express more than half exceeded the total amount of the order. Our organization is based on a much sounder business management than that. If you so desire to give us your consideration on the above situation please inform us as to your decision. As stated, we never specified the order sent by air and having sent a wire requesting the order be canceled if shipment were not at that time enroute, which it could not have been, even by air or it would have been received before too late.

We in no way intend to ignore an obligation but feel there is need for some consideration and adjustment on our said account.

Sincerely,

*Dorothy Gay Irwin*  
*(Mrs. Bagge Irwin)*

Secretary

South Plains Art Guild



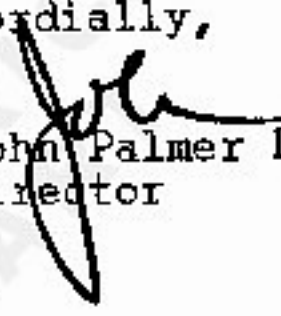
if we have to go into the crating of pieces.

The Paul Wingert book has arrived, and from that and our own files, let me assemble a list of pieces that we would like to invite. At the same time if you could give me some indication of what would be available through you, I should be very much obliged.

I spent the weekend in Houston, and found a good group of people, headed by Robert Straus, who are outraged about the whole business and feel that it should be brought home to the bank that they have been impressed by only one pressure group, whereas there is an equally potent one with a different point of view. All were agreed that it is a mistake to keep silent in Houston, particularly in view of the strong newspapers there.

Again, all best regards, and many thanks for your most gracious and enthusiastic assistance.

Cordially,

  
John Palmer Leeper  
Director

Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Would it, for example be possible to ship  
the plaster model, nude version, submitted  
to Dallas some years ago?

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*Paul Lamb*  
*Attorney and Counsellor at Law*  
*Union Commerce Building*  
*Cleveland 14, Ohio*

March 5, 1956

Edith Gregor Halpert  
c/o Downtown Gallery  
32 E. 51st St.  
New York 22, N. Y.

Dear Edith:

I did not receive your letter of March 2nd until today and you doubtless have received my wire.

I have absolute confidence in you and am completely ignorant of the market of any of the things I sent you. I want you to have your usual commission.

Incidentally I carry a floater policy on all the pictures, but I assume they all reached you in good order.

I expect to be in New York a part of the week ending April 14th, but will be busy and unable to give any time to personal things until Saturday the 14th.

Will you let me know whether you will be in town that day and the Gallery will be open so that I can drop up and have a visit with you.

One other thing, while I understand why you do not want to handle the Zorachs and Karfiol at the present time, would you be kind enough, for my own information, to give me an estimate of their present value?

Best regards.

Sincerely yours,

*Paul*

PL:SS

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RUSSELL TYSON, *Honorary Vice President*

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DANIEL CATTON RICH, *Director*

CHARLES FARENS KELLEY, *Assistant Director*

CHARLES BUTLER, *Business Manager*

LLOYD W. BROWN, *Secretary*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

March 13, 1956

Dear Edith:

In looking through the Expressionist Catalogue from the Walker Art Center today, I see that Brooklyn Bridge by Herbert Katzman is reproduced. I also notice that it is to be shown only in the Walker Art Center and not in the circuit exhibition. However, I just want to be absolutely sure that the picture will be in New York at the proper time for Budworth to collect from you and pack it for shipment to Venice. I don't know the closing date of the Walker Art Center's exhibition and am writing you just to make certain that everything will be in order. Please drop me a postcard and reassure me.

Of course, I assume that The Web by Sheeler will be returned to your gallery from the Pennsylvania Academy in ample time for Budworth to collect it and pack for Venice.

Thanks for the consignment list on the four paintings coming from you. We have adjusted the insurance valuations and also the price listing.

Cordially,

*Katharine*

Katharine Kuh

Curator of Modern Painting and Sculpture

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st St.  
New York City 22, N. Y.

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THE AMERICAN UNIVERSITY

MASSACHUSETTS & NEBRASKA AVENUES, N. W.

WASHINGTON 16, D. C.

March 7, 1956

Miss Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Miss Halpert:

The Watkins Gallery of The American University is currently planning an exhibition entitled "Art and the Theater". In this show we hope to convey the influence of the artist on the theater and the theater on the artist. The exhibition will include paintings associated with the theater as well as stage sets and costumes designed by famous artists of the past and present.

We would like to include in this exhibit a painting by Jacob Lawrence - preferably one of the vaudeville series. We hoped that you would have such a painting on hand which we might borrow or knew of one somewhere in this vicinity which we might borrow. The exhibit will run from April 8 through May 13, and we would need the paintings around March 28.

As in the past when we borrowed paintings from you, we will make certain that they are properly handled and fully insured both in transit and at the Gallery.

You have always been so generous and helpful in the past, we hope that we can again prevail upon you for this painting. May we hear from you concerning the possibility of attaining one?

Yours very truly,

*Helene McKinsey*  
Helene McKinsey  
Watkins Gallery

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CHARLES BUTLER, *Business Manager*

LLOYD W. BROWN, *Secretary*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

March 1, 1956

Dear Edith:

As I recall, you wanted plexiglass on some of your pictures going to the Biennale. Will you take care of having them covered yourself and bill us, or would you prefer our taking care of this matter? The Marin water color is already under glass, so I imagine you want to leave it as it is. The O'Keeffe surely ought to have plexiglass over it. I hope very much that you will not insist on having plexiglass put on Brooklyn Bridge by Katzman. Aside from the fact that this will be tremendously expensive, I believe the effect of the picture will be hurt. The Web by Sheeler, ought to have plexiglass, of course. Please let me hear from you.

Cordially,

*Katharine Kuh*

Katharine Kuh

Curator of Modern Painting and Sculpture

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York City 22, N. Y.

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March 8, 1936

Herman Miller Furniture Company  
Zeeland  
Michigan

Re: Mr. John Marin, Jr.,  
176 Millburn Avenue  
Millburn, New Jersey

Gentlemen:

Mr. Marin advised me that you request some additional  
information.

Our original order P. O. #179  
Invoice # 2007  
Date of order 11/20/35

1 3336 Catalog Rr CR CR

1 4933 Chest Cab CR CR CR CR

This bill was paid to William Ives & Co on February 15th,  
1936

I shall be most grateful if you will have this matter  
attended to at your earliest convenience.

Thank you for your courtesy.

Sincerely yours

WML:z

March 14, 1964

Mr. Sidney Simon  
Walker Art Center  
1710 Lyndale Avenue South  
Minneapolis, Minnesota

Dear Mr. Simon:

As you were advised, the Katman painting, "Brooklyn Bridge",  
had originally been invited to the Venice Biennale and the  
understanding was that you would have the painting for part  
of your tour.

I have just received word from Katharine Kuh to the effect  
that all our loans are to be picked up by Rudworth in the  
very near future. Therefore, may I suggest that you return  
the Katman at your earliest convenience. It may be sent  
either here or directly to Rudworth, if you wish.

I was very much impressed with the catalogue and the show as  
a whole, and hope that it has continued success. My very  
best regards.

Sincerely yours,

ESM/ek



[MAR. 3, 1956]

I regret very much indeed that the telling of this story has disturbed you. I am deeply hurt myself that you were displeased about this. I shall always be most grateful for the special help and encouragement you have given me in my interest in art. Jean and I value your friendship very highly and would never knowingly say anything which might be construed as disparaging to you or The Downtown Gallery.

Sincerely yours,

*John Stebbins*

Rte. 2, Box 2177  
Bellevue, Washington

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LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

Olympia 2-1444

March 7, 1956

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st St.,  
New York, N.Y.

Dear Edith,

I have been hearing from several sides that Paul Kantor is about to have a Dove show at this gallery. I must assume that this show comes from you and if so, it raises a very difficult problem for me.

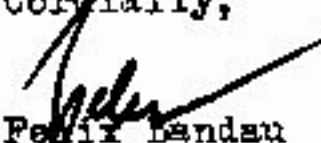
I have been under the impression that our arrangement was similar to the one you had with Frank Perls here before; that is, we would be your representative out here. I think that in terms of the amount of work being sold out here, it would be sufficient to have the work of your artists in one gallery only. At the same time it would make it quite impossible for us to try and sell these artists and then have them show up in big exhibits in another gallery.

Los Angeles is unlike New York. There are only three or four galleries dealing in contemporary American art and on the whole, the collectors are equally accessible to all of us. if it were ver a question of you wanting a show out hereof one or the other of your artists I am sure we would make it possible to arrange this.

Please let me hear from you at your early opportunity.

best regards.

Cordially,

  
Felix Landau  
LANDAU GALLERY

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March 1, 1956

In connection with such pressure or publicity we, of course, would have been hazarding any injury to which Mr. Zorach might be subjected by having more wide-spread circulation of the fact that he had signed various endorsements or communications for organizations which were later labelled as communist-front organizations. Mr. Hourwich has the great advantage of knowing Mr. Zorach intimately, his feelings, his financial position, and his views as to any publicity which might be caused through the use of such pressure, etc. Therefore he felt -- and he should be in the best position to know -- that the best interests of Mr. Zorach would be served through <sup>merely</sup> obtaining the payment to which Mr. Zorach is entitled under his letter-contracts. While I regret that we were not given the opportunity to try to pressure the bank to erect these sculptures, yet viewed from a practical standpoint Mr. Hourwich may be 100 per cent correct in handling the matter along the lines which he is pursuing. I still feel that the bank would have gained more friends than they would have lost if we could have pressured them into erecting the sculptures.

The conclusion of my talk with Mr. Hourwich was that no further action was to be taken by us herein, unless he later requested us to do so, and that I was to call Mr. Randolph Bryan, who stepped up from President to Chairman of the Executive Committee in January, and advise him that because of conversations initiated by him, through Mr. Franzheim, for an adjustment of all matters, I did not feel it was necessary for me to go to Houston for our conference.

#### Discussion with Bank

When I had previously phoned Mr. Bryan on Monday to shift the appointment to an hour on Friday when he, as well as McNeese and Col. Bates could be present, he had told me that his file would show, and he would give it to me to read, that in November, 1954, he had recommended against placing an order for the Zorach sculptures but had yielded his views to those of his and my lifelong friend, Col. Bates, the Chairman of the Board of Directors, and the pressure of Mr. Franzheim, the architect.

When I phoned him Tuesday he told me that when in New York in 1954 he had conferred with Mr. Taylor, the director of the Metropolitan Museum, with one of the top men of the Museum of Modern Art, and with (I think) a Mr. Richey, who had written a book on the Sculpture of the Twentieth Century. He also made a reference to an editor of some art magazine but perhaps he was referring to the author just mentioned. He stated that the consensus of their opinion was that while Mr. Zorach had been considered a modern twenty years ago, they did not regard him today as being the creator of the type of modern sculpture which should be on the facade of a modern building. He stated that they were erecting a modern building and that he personally felt that they should have contemporary instead of traditional sculpture on the outside of their building. He even went to the extent of explaining that they were highly pleased with the contemporary murals of Tamayo which have been finished for placing on the walls of the interior.

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*POV*  
*init in PM*  
*Marin*

March 15, 1956

Mrs. Arthur Lehman  
251 Jungle Road  
Falm Beach, Florida

Dear Mrs. Lehman:

On my return to the gallery, I found an explanation for the fact that the Society of the Four Arts had no price on the painting which interested you. This was sold at the Cleveland Museum during the circuit. As you know, this exhibition opened in the Boston Museum of Fine Arts and has traveled to a number of museums ending in June at the Whitney Museum in New York, just before its final showing in London. Many of the paintings were sold en-route.

Thus, the only examples still available in the current showing are those which Alan McMah has recorded - the total of ten watercolors dating from 1916 - 1952. Incidentally, many of us consider "Off the Cape - Cape Split Maine, #81 in the catalogue, one of the greatest of his paintings. As a matter of fact, all the pictures in the show were chosen with great care by four museum directors who felt that the entire group represents peaks of every phase of Marin's work.

May I suggest, that when the watercolors are removed from the walls to be replaced by the oils - you ask McMah to send a few to your home for consideration. Seeing them in your own environment might help your decision. There will be no obligation on your part, of course, and I am sure that Mr. McMah will be glad to cooperate.

Sincerely yours,

ESL/ek



March 16, 1956

Mrs. John Barclay  
Hotel Jayhawk  
Topeka, Kansas

Dear Mrs. Barclay:

Thank you for your check. A receipted bill is enclosed for your records.

The Graves, as well as the O'Keefe, are being held for you. Meanwhile I am writing to the lady to see whether she will consider making a reduction, although I know that she blows her top on such occasions. I shall try nevertheless.

If you are planning to stay for any length of time in Topeka, may I suggest that you get in touch with Dr. Nathaniel Uhr, who is medical chief at the Morningside Clinic -- and a very close friend of mine. I am sure that he can be of service to you and as a collector of a kind, will be fun for you to meet. His wife is equally charming.

Incidentally, I expect to see the Uhrs in Kansas City where I am to give a talk at the museum on the 29th of this month.

My very best regards.

Sincerely yours

ESL:la

view to publishing information regarding sales transactions.  
searchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

March 16, 1956

Mr. Lester Dana  
79 Bay State Road  
Boston, Massachusetts

Dear Mr. Dana:

Because you, like Dr. Paul Sachs, selected "Gershwin's Rhapsody in Blue" as your favorite picture in the Dove exhibition, I thought you might be interested in the enclosed clipping.

From personal experience I know that it is gratifying to have one's judgement corroborated.

Since this is rather unique as an example of Dove's work, we have temporarily withdrawn it from sale and are writing to ascertain whether you would like to have it sent to you on approval when the show closes, so that both you and Mrs. Dana can see it in your own environment. Would you please let us know.

Sincerely yours

WHL:



RICHARD G. HENSLY  
Chief Librarian, Division of  
Reference and Research Services



ARTHUR W. HINTZELMAN  
Keeper of Prints

MILTON EDWARD LOMB, Director

## BOSTON PUBLIC LIBRARY

Boston 17, Massachusetts

12 March 1956

Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Mrs. Halpert:

We have just made a final check of the drawings by living artists which are being sent to France, and we find that we never did receive the entry blank and drawing of Ben Shahn.

We have a letter from you stating that Ben Shahn had forwarded his entry blank to you. In that letter you asked if there was a size limit.

Apparently we did not acknowledge your letter, for in the vast amount of correspondence concerning this exchange exhibition, I do not find any carbon copy of a reply.

Please accept our apology, and we would appreciate receiving the drawing as soon as possible. The crate is already packed, and we are holding it open until Shahn's drawing arrives.

There has been no size limit set, but to expedite packing, we would prefer the drawing to be not larger than 24" x 36" if possible.

We are very sorry for our oversight, and we sincerely appreciate your cooperation.

Sincerely yours,

*Emilia Lange*  
(Miss) Emilia Lange  
Assistant in the  
Print Department

*Study for  
Maurice Halpert*

*Today is the Birthday  
of the World*

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March 19, 1960

Mr. Sylvan Long  
El Mirador Hotel  
Palm Springs, California

Dear Sylvan:

It might interest you to know that we are surrounded by snow and sleet, while you are forced out of San Agustin by sun and heat.

I am very glad that I succeeded in breaking down Mr. Jennings to the additional \$8000 reduction on the Begat. Have fun with it.

Bernach was in yesterday but looked so completely ghastly that I referred only to good news - the exhibition at the McNay Art Institute, and the prospect of an outdoor sculpture for the Fort Worth Art Center. However, he realizes how much you have done to make the former possible and if he relaxes at all from the great strain, perhaps I can write to Robert Straus about continuing the fight during your vacation. Alfred Barr is very eager to help at this end but I am afraid to interfere with Bernach's lawyer after having my wrist slapped awful hard on two occasions.

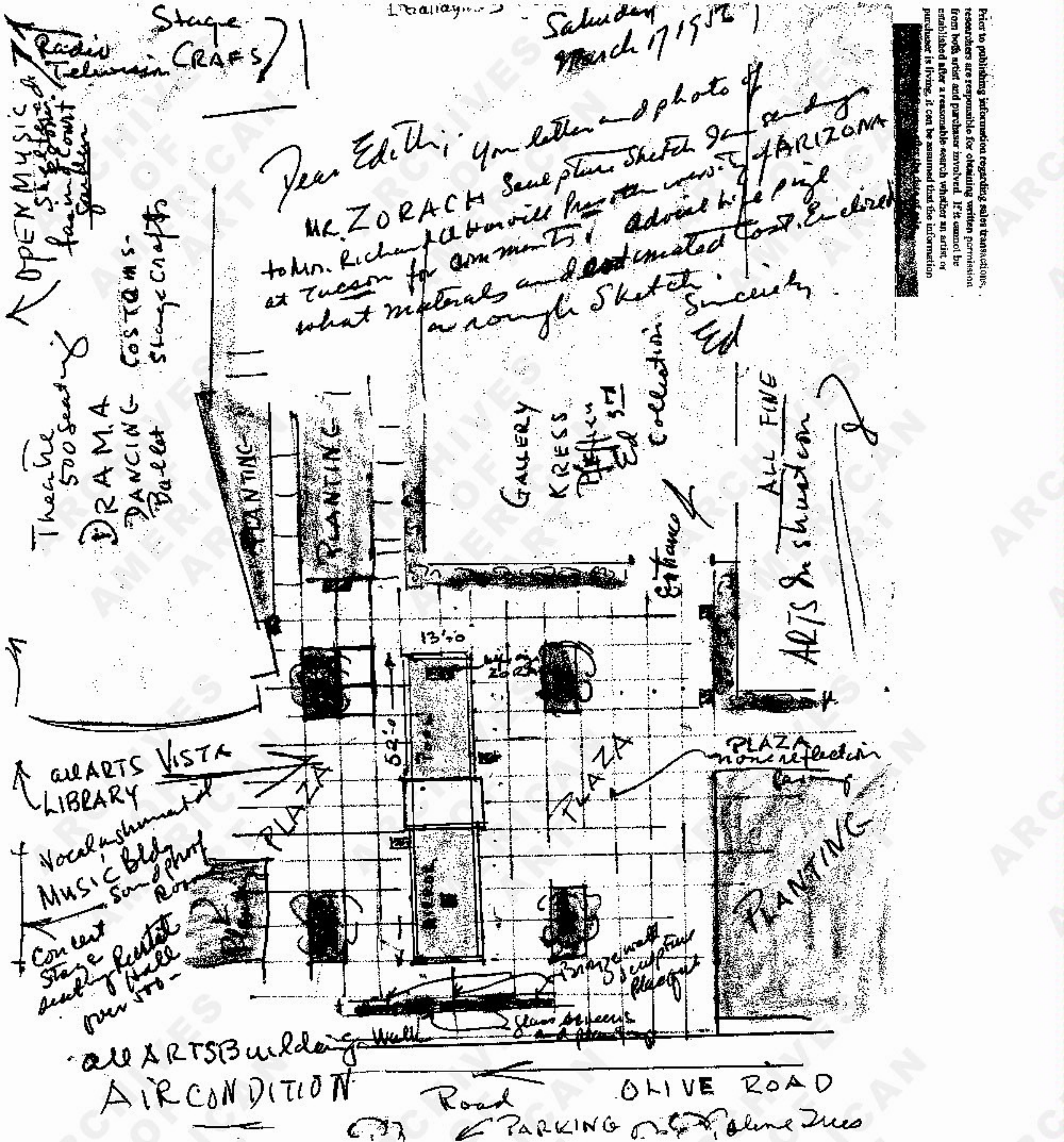
The little insert shocked me horribly. I telephoned Rosalie who seemed remarkably calm and almost relaxed after the long period of uncertainty. At least she feels that Sidney is being helped and is more comfortable than he has been for a long, long time. During the past three days, he has been permitted to sit up and she feels that he is getting excellent care. I tried to coax her out for dinner but she seems to prefer being alone with Harry. Billy had gone back to Antioch. I expect to see her Sunday evening at her house, as she does not feel like going out. If I get the feeling that she would like to have Mary, when she really loves, I shall not hesitate to call her at Palm Springs. If you wish, I shall keep you informed as to progress. You see, I too am deeply fond of Rosalie and Sidney.

Each letter always ends with thanks to you. I hope you both have a wonderful time in California. Love to Mary.

Sincerely yours,

ECN/ek





Stage  
Radio  
Television  
CRAPS  
OPEN MUSIC  
Stage  
Seating  
500  
Theatre  
DANCE  
COSTUMS  
DANCING  
Ballet  
Stage Crafts  
GALLERY  
KRESS  
Collection  
ALL FINE  
ARTS in situation  
Ed  
Sincerely  
Ed  
March 17, 1956  
Salvador  
Dear Ed  
Your letter and photo of  
Mr. ZORACH Sculpture Sketch 9x12 sent to  
Mr. Richard Brownell from the University of ARIZONA  
at Tucson for comments. Advice to pay  
what materials and estimated cost. Enclosed  
a rough sketch.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information



not to publishing information regarding sales transactions. members are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 1, 1958

Mr. Richard Gonzalez  
414 West Green  
Houston, Texas

Dear Mr. Gonzalez:

Really, I did not mean to disturb you, and the Borach situation may be tabled till such time as the urge gets the best of you. Meanwhile, we have marked the Dove sold in the exhibition and I am enclosing our bill. It may interest you to know that this picture was reproduced in PICTURES ON EXHIBIT, March issue, and that James Thrall Soby has also reproduced it in his article on Dove. During our conversation he mentioned that it was undoubtedly the outstanding picture in the Dove exhibition and regretted that it was not available for the Museum of Modern Art. While none should ever be influenced by another's opinion, it is nice to have a collection confirmed and that is why I am writing you this.

My best regards.

Sincerely yours,

RMH/ck

ENC.



March 19, 1955

Mr. Peter Pollack  
Art Institute of Chicago  
Chicago 3, Illinois

Dear Peter:

Between you and Lee, My A.P. service is first rate. I read the clippings and saw the reproductions. Ha, as who asks you to pick such jurors? Gordon has consistently caused a furor and I think enjoys that better than looking at pictures. Any one sided group must bring such results and I can well appreciate the feeling of artists who neither abjures, nor shuns, nor sees, nor knows, nor void.

It is really too bad that we keep slapping American art in the face, each time we make a big jump ahead. Since the Fortune articles, it may interest you to know, there has been a real American boom and more and more collectors of European art have become Billy Sunday converts; but such publicity as you have had helps very little, to say the least, and believe me I shall say no more for obvious reasons - except that we have sold 14 Doves in the current show.

I still remember the sensation that I caused by throwing my arms around you at the Abram's party and the ensuing conversation. Several of the other guests remarked later, "that they did not know I had it in me". Evidently, I really misbehaved. And so, Sir John calls me Keith now.

Now that I am back from Palm Beach with a semi tan and I am relaxed, I hope that you will give me some notice re your coming visit so I can plan a gay party, instead of a tressome. I plan to be in Chicago for a day on the 28th of this month, arriving on the Century and flying to Kansas City Thursday, noon, for a talk at the Nelson Gallery that night. Then I fly back to New York, Saturday night, to hang the Shuster show on Sunday and prepare for the opening party, April 2nd.

Affectionately,

RMH/ek



SYLVAN LANG  
LESLIE BYRD  
DALTON CROSS  
BERNARD LADON  
JESSE H. OPPENHEIMER  
JOHN R. GILES  
PERRY D. DAVIS, JR.

LAW OFFICES  
LANG, BYRD, CROSS, LADON & OPPENHEIMER  
1500 MILAM BUILDING  
SAN ANTONIO 5, TEXAS

March 14, 1956

5516

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

Many thanks for your letter of March 5th. After our telephone chat of one afternoon last week, Mr. Jennings called me the next morning and advised that while they had very little profit in the sale of the item at \$2200, yet he had requested their president to agree to same and the latter had acquiesced in the sale at that price.

As I mentioned over the phone, I thought we should deal through Knoedler, although I appreciate very much your having volunteered to secure the assistance of Mr. Charell. Perhaps I might have liked the sculpture better which was owned by the Fine Arts Associates, but as I did not receive the photograph, thought I had better be assured of getting the one Mary and I both liked. Decided to pass up, until I would be able to actually see same, any of the Hoppers.

Sometime if a Sheeler comes on the market that you really regard as outstanding, let us know.

Still very unhappy over the way the Zorach matter worked out, and I know that you, Robert Straus and many others also feel very pained over the situation. Insofar as fees to our firm are concerned, let's hold the matter in abeyance for a while and see how Mr. Zorach comes out in his dealings with the bank.

Mary and I leave on Friday to be away about a month. We will spend the first three weeks at El Mirador, Palm Springs, California, where of course I can readily be reached.

Certainly want to express our further appreciation to you for having gone over and looked at the three Hoppers and written us at length relative thereto. You are truly a friend. Best regards.

Sincerely,

Sylvan Lang

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# THE MUSEUM OF MODERN ART

NEW YORK 19

37 WEST 53rd STREET

TELEPHONE: CIRCLE 5-8900

CABLES: MODERNART, NEW YORK

OFFICE OF THE TREASURER

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March 16, 1956

Gentlemen:

Enclosed please find your check # 20929 in the amount of \$2.15. We are returning this check because through an oversight, we received the above unsigned.

Sincerely yours,

*Dorothy Meer*

Dorothy Meer  
Accounts Receivable

Enc.

Downtown Gallery Inc.  
32 East 51st Street  
New York, New York

*Sorry -*  
*EM*

March 17, 1966

Miss Anne Atkinson  
Society of the Four Arts  
Four Arts Plaza  
Palm Beach, Florida

Dear Anne:

I, too, regret that we did not have our fond farewell but I can well understand the situation. My trip home was very pleasant, although I was mighty sad to leave you-all. It was great fun, and thanks for your many kindnesses.

I received the revised memorandum and shall wait to hear from Dr. Craft before going into any correspondence.

How is the Maria show progressing, and have you and Allen broken down resistance? Incidentally, I wrote to Mrs. Lehman explaining that the painting she liked was sold, but at the end of the exhibition you might let her have two or three on approval to try at home. I also wrote to Hillman, addressing him at his office in New York with a "please forward" notation on the envelope. Meanwhile, would you please send the Night catalogue to the following and charge them to me, unless they have already purchased copies:

Mr. George Friedland  
870 El Bravo Way  
Palm Beach, Florida

Mr. Nate Spingold  
152 Wells Road  
Palm Beach, Florida

Mr. Alexander Hillman

Please extend my thanks and regards to your boss.

Sincerely yours,

RAM/ek



# VR Interiors

ROBERT HENRY 36 EAST 53 STREET, NEW YORK 22 - MU 6-7734 VIRGINIA CHAPPELL

March 13th 1956

Mrs. Edna G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Replying to your letter of the 8th regarding the items we were interested in at your Gallery.

Due to steel construction the building is being held up and we won't know for another ten days whether our purchasing will start now or in September.

You may be sure we will be in touch with you when we get started.

Thank you for your interest.

Yours very truly,

*Virginia Chappell*

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March 7, 1956

J. Elise de Sibour & Company  
1700 Eye Street, N. W.  
Washington, D. C.

Gentlemen:

I am very puzzled by your inaction in connection with my correspondence dated February 7th and again February 21st -- both referring to the damage incurred at the American Embassy in Oslo or enroute. Would you be good enough to write me shortly?

Sincerely yours

ENCL



Mr. Kenneth Franzheim

-6-

March 9, 1956

A concerted effort, along the lines indicated by you, should be made to obtain an appropriate and fitting public site for the principal sculpture, possibly at another bank as you suggested, or at an institution, such as a museum, etc. In such efforts, the support and good will of individual trustees of the bank would, I assume, be of great importance.

We realize that such arrangements might consume some little time. During such period, the statements of the bank trustees and Mr. Zorach ought be coordinated as much as possible to avoid undesirable publicity. At the expiration of some period, if nothing developed, Mr. Zorach would make his own disposition of the sculptures. The bank would have no further liability to Mr. Zorach, of course, whatever happened.

This proposal contemplates no monetary compensation for the injury to Mr. Zorach's reputation or for the reduction in saleable value of his works. Mr. Zorach wishes no injury to the bank as an institution or to any of its trustees or to their relations with any of the bank's customers; yet the most "satisfactory" disposition will still leave its mark upon Mr. Zorach.

I, as a lawyer, feel constrained to say that this letter is written without prejudice to Mr. Zorach's legal rights and to those of the bank, and only in an attempt to find an amicable basis of settlement. Both Mr. Zorach and I wish you to know that he has no desire to "pressure" the bank into doing anything. It is still his hope that upon further reflection or after the passage of some time, the sculpture will be erected on the bank. Coercion to accomplish such result, however, would be repugnant to his beliefs. Mr. Zorach persists in his determination to seek a way out satisfactory to the bank as well as to himself. I earnestly hope that this will be possible.

Sincerely yours,

/s/ George Kennan Hourwich

GHK: ebn

cc: Mr. William Zorach

Not to publishing information regarding sales transactions, except where the artist is responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



HENRY CLAY FRICK FINE ARTS DEPARTMENT  
UNIVERSITY OF PITTSBURGH  
PITTSBURGH 13, PENNSYLVANIA

March 1, 1956

The Downtown Gallery, Inc.  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

We are returning today by Railway Express prepaid the two  
fractur paintings which you so kindly lent to us for our exhibition on  
"Iranian Art and Some of its Influences."

We greatly appreciate your courtesy in lending these unusual  
items for our exhibition. You will be interested to know that they were  
even televised and received considerable publicity.

Cordially yours,

*Walter Read Hovey*

Walter Read Hovey  
HEAD OF THE DEPARTMENT

WRH/hd

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ERWIN, WASEY & COMPANY, INC.

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GRAYBAR BUILDING  
NEW YORK 17, N. Y.

March 5, 1956

Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Sirs:

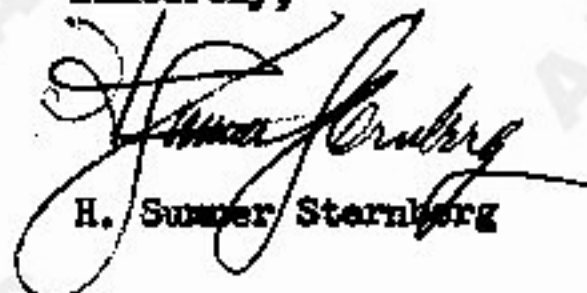
Being personally interested in Ramon Garcia, a Water Colorist of established reputation and a very good friend of mine from San Francisco, I am writing to inquire if you would be interested in presenting a group of his outstanding water colors either as a one man exhibit or in a group showing.

He has awards from The American Water Color Society and other Exhibitions and his portraits, seascapes, landscapes and other popular subjects have sold readily at reasonable prices.

Due to a recent leg injury it is difficult for him to leave his home studio, therefore, if interested, I suggest that you telephone or write him for an appointment to look over about sixty of his recent pictures and discuss dates and other details.

Address is: Ramon Garcia  
264 Tenth Avenue (at 24th Street)  
Apt. 1E  
Phone: Watkins 4-6655

Sincerely,

  
H. Sumner Sternberg

BSS:jmm

Not to publishing information regarding sales transactions, as each party is responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

# INLAND STEEL COMPANY

THIRTY-EIGHT SOUTH DEARBORN STREET

CHICAGO 3

LEIGH B. BLOCK  
VICE PRESIDENT  
AND DIRECTOR OF PURCHASES

March 5, 1956

Mrs. Edith G. Halpert, Director  
Downtown Gallery, Inc.  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

I am attaching herewith my check for \$3,416.75 in payment of the Sheeler. I have deducted \$18.58, Budworth's charge for packing, and an additional \$4.67 which was the amount of the collect freight paid at our door. I am sure that you did not intend that we be billed for these charges, as I have bought a great many pictures, but never in any instance have I been charged for these services.

I am pleased to tell you that Mrs. Block is also enthusiastic about the Sheeler, but does not care for the Ben Shahn and therefore I have advised the Art Institute to have it immediately returned to you.

Very truly yours,

*Leigh B. Block*  
Leigh B. Block.

Prior to public sale, information regarding sales transactions, resellers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



SYLVAN LANG  
LESLIE BYRD  
DALTON CROSS  
BERNARD LADON  
JESSE H. OPPENHEIMER  
JOHN H. GILES  
PERRY D. DAVIS, JR.

LAW OFFICES  
**LANG, BYRD, CROSS, LADON & OPPENHEIMER**  
1800 MILAM BUILDING  
SAN ANTONIO 5, TEXAS

March 8, 1956

8491

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

Re William Zorach vs.  
Bank of the Southwest

Greatly appreciated your very fine letter of  
March sixth relative to the above.

My knowledge as to Mr. Zorach having reduced  
his usual fees and as to the 25 per cent due  
to you was received from copy of letter sent  
me dated September 19, 1955, from Kenneth  
Franzheim to the Second National Bank. So that  
you will know exactly what Mr. Zorach had evi-  
dently written to Mr. Franzheim, am sending a  
copy of such letter for your files.

Best regards.

Sincerely,

*Sylvan*  
Sylvan Lang  
(Dictated but not read)

17  
enclosure

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

# THE ART INSTITUTE OF CHICAGO

CHARLES H. WORCESTER, *Honorary President*

ROBERT ALLERTON, *Honorary Vice President*

RUSSELL TYSON, *Honorary Vice President*

EVERETT D. GRAFF, *President*

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CHARLES BUTLER, *Business Manager*

LLOYD W. BROWN, *Secretary*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

March 1, 1956

Dear Edith:

This is merely to let you know that W. S. Budworth and Son will telephone you later this month to make all necessary arrangements for collecting, packing and shipping the following three paintings which you are so generously lending to the AMERICAN ARTISTS PAINT THE CITY EXHIBITION from June through October, 1956:

Brooklyn Bridge, 1951 by Herbert Katzman  
New York, Night, 1929 by Georgia O'Keeffe  
The Web, 1955 by Charles Sheeler

*ent.*  
NFS - D.B.

These pictures, as you know, will be fully insured by the Art Institute of Chicago against all risks for the amounts you have indicated for all transits and while they are on exhibition in the American Pavilion at the Venice Biennale.

Thank you again for allowing us to include the above three mentioned paintings in the exhibition. A copy of the exhibition catalogue will be sent to you as soon as it is published.

Cordially,

*Katherine Kuh*

Katherine Kuh

Curator of Modern Painting and Sculpture

Mrs. Edith G. Halpart, Director  
The Downtown Gallery  
32 East 51st St.  
New York 22, N. Y.

P.S. If the three pictures are for sale, will you please let me have their prices?

Not to publishing is formation regarding sales transactions, descriptions are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



700 Alta Avenue

Dear Ed. M.:

Glad to hear from you -  
if only by proxy.

Sylvan asked me to  
send you the name of  
the lecturer. He mentioned  
the matter at London, not  
in his lecture: Mr. Emile  
ETTING, president of  
Artist's Equity.

Hastily and fondly,

Mary.

March 7, 1956.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 2, 1936

Mr. Paul Lamb  
1708 Union Commerce Building  
Cleveland, Ohio

Dear Paul:

I am reporting the results of my research in connection with the pictures you sent up.

I have had several dealers who are friends of mine (whom I can trust) make offers and to date these are as follows:

2 Dufy's	\$3,000.
Lautree "Jockey"	350.

I would buy the Prendergast and the Kahn on a net basis for \$500, and I suppose you would expect me to get the customary commission on the sale of the European pictures. The usual figure is 25% but I can cut it to 20% if it would make you happier.

As I should like to keep selling these every time the occasion is presented, I am eager to hear from you immediately regarding those listed above. Also, would you be willing to dispose of the Constantin Guys at about \$400 each in spite of the fact that one dealer suggested a higher figure? To date no one has wanted to buy them, but if I had this leeway perhaps I could do something shortly. In any event, please wire me about the actual offers.

My best regards.

Sincerely yours

WHL:z



March 6, 1956

Mr. George K. Rowland  
14 Wall Street  
New York, N. Y.

Dear George:

Following instructions from Mr. Lang, I am enclosing the correspondence which is pertinent to the Zarah sculpture situation.

No doubt you will be as much distressed as I to learn that there was a possibility of placing the sculpture on the building as originally contracted, and that opportunity has now been lost because Mr. Lang was not permitted to carry through. However, I evidently made a mistake in involving myself as I was misled from what was said by Billy that this was the objective.

For your information The Downtown Gallery has undertaken to pay Mr. Lang directly, on receipt of the gallery commission, without making any charge to Lorch for the legal expenses referred to.

I have also found some letters belonging to Lorch which I am sure you will want for your records.

Thank you for your cooperation.

Sincerely yours

ENCs:

Enclosed	Letter from S. Lang	February 24, 1956
"	"	February 27, 1956

rior to publishing information regarding sales transactions.  
searchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

March 1, 1946

Mrs. H. G. Knell  
Knell Associates  
578 Madison Avenue  
New York, N. Y.

Dear Mrs. Knell:

I am about to dash off for a few day holiday in Palm Beach,  
and I thought I would write to you regarding your selection  
of paintings for the consideration of the Houston Bank  
officials.

If in my absence you should want these sent to your offices,  
won't you please communicate with Mr. Lawrence Allen who has  
the complete list. On the other hand, I shall be back on the  
14th, if you prefer to wait.

Sincerely yours,

RGR/ok



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19 March 1956

Dear Mrs. Halpert:

This will acknowledge your letter of March 14th to Mr. Simon and advise you that we shipped the Katzman BROOKLIN BRIDGE to you via Berkeley on March 7th, so you should have it within a few days.

Sincerely yours,

*Mary Ann Bieter*

Registrar, Walker Art Center



CHARLES SESSLER  
ESTABLISHED 1888  
BOOKSELLER AND PRINTSELLER  
1308 WALNUT STREET  
PHILADELPHIA 7

March 15, 1956.

Downtown Galleries,  
32 East 51st St.,  
New York, N. Y.

Gentlemen:

I would greatly appreciate it if you could send me a list of any drawings or prints signed of MARIN that you may have in stock. We have a client very much interested.

Yours sincerely,

*Mabel Zohn*

Z.T

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Mar. 15<sup>th</sup> '56.

Mrs. Carol Wight • Stage Harbor Road • Chatham, Massachusetts

Dear Gertrude Halpert

I had to delay writing to get a letter back from Fred with your address, in spite with him, like any one driving you in their car, I paid no attention to it back & enjoyed life. I packed myself to the brain with the explosion of this new art. And I was astonished in myself to feel I understood its growth - in others - & how it stirred me in myself.

And to know how kind people were to me through Fred, of course - you - who at once asked me with him to dinner, & how he insisted I go. And how difficult - a mother



March 7, 1958

Professor Bernard Myers  
New York City College  
137th Street and Convent Avenue  
New York, N. Y.

Dear Professor Myers:

As I mentioned previously, I presented your letter at the meeting of the directors of the E.A.M. Foundation. While several were agreeable to the idea of publication, it was not unanimous. Therefore, it was suggested that a copy of the report be sent to the following so that they may become more thoroughly acquainted with the contents:

Mrs. Elisabeth Nevan  
318 E. 68th Street  
New York, N. Y.

Mr. Julian Levi  
222 W. 4th Street  
New York, N. Y.

Mr. David Solinger  
250 Park Avenue  
New York, N. Y.

Dr. H. Watter  
1824 Rittenhouse Square  
Philadelphia, Penna.

At the same meeting, there was some discussion about the data compiled by the American Federation of Arts. As you may know, I am referring to the museum survey. Would it be possible to have your staff make an analysis of this material along the lines of your report. The questionnaires are available and can be sent directly to your office, if

*Good Art Center*



*It can be*

March 4, 1936

Mr. David Harris  
936 Fifth Avenue  
New York, N. Y.

Dear David:

No doubt you received our message regarding the request we have for a color transparency of the Ben Shahn painting "Bastitudes".

*3/4 Baker and Case.*

The L'Oeil Magazine in Paris is preparing a large feature on Shahn and plans to reproduce about twenty of his paintings in black and white and a half dozen in color. Among the latter is your painting and we are very eager to cooperate with the publication and with the artist, by doing all we can to obtain this print. Would you please give permission to Oliver Baker the photographer to make this transparency and we shall pay. This can be done at your convenience and I am therefore asking Baker to call you directly so that a definite date may be set.

Thank you for your courtesy.

Sincerely yours

RHla

P. S. Would you please straighten out the small account so that we can make final payment to the artist. It has been so long over-due that I am sure you have overlooked it and am embarrassed to keep calling your attention to it.

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 2, 1966

Miss Virginia Chappell  
78 Interiors  
88 East 88 Street  
New York 22, N. Y.

Dear Miss Chappell:

In going through my follow-up file, I found your note in relation to the Folk Art which you and Mr. Henry selected for consideration.

I am very curious to know what decision you have made. Won't you please let me know.

Sincerely yours,

RM/ek



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searchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
by the published 60 years after the date of sale.

March 7, 1966

Mrs. Journeyne Nealey  
Contemporary Arts Museum  
8945 Old Main Street Road  
Houston, Texas

Dear Journeyne:

It was good to hear from you, and I am delighted that you  
are planning to be in New York shortly. Do let me know  
ahead and save an evening, so that we can celebrate ap-  
propriately. Please don't make it March 20th or several  
days later, as I am flying to Kansas City on that day.

To simplify matters, I am enclosing our actual consignment  
form which incorporates all the data you requested including  
the full title. You will note that our measurements are  
width by height.

Under separate cover, we are mailing a few photographs and  
others will follow. If there is any other information you  
require, please let me know. I hope your show is a great  
success.

Sincerely yours,

RMH/ek  
Enc.

**THE CURRIER GALLERY OF ART**

192 ORANGE STREET

MANCHESTER, NEW HAMPSHIRE

CHARLES E. BUCKLEY  
DIRECTOR

March 6, 1956

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

Our exhibition of contemporary American drawings closed a few days ago and the various loans will be enroute to their owners either today or tomorrow. For the success of this exhibition, which attracted favorable comment from our visitors, we are indebted to a number of lenders. From your stock we had the privilege of borrowing three fine drawings which contributed substantially to the interest of our show. Before they leave our care, I should like to have you know how much we have enjoyed them at the Gallery and to thank you most warmly for your generosity.

Your drawings will be returned to Budworth and will then be delivered in the normal way.

With kind regards,

Sincerely,

*Charles E. Buckley*  
Director.

*Box 8-3387  
Or 5111  
Kapp.*

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March 9, 1956

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

1. Mr. Zorach undertook the design of the sculpture and based the price to be paid to him on the circumstance that his sculpture was to be permanently and conspicuously displayed on the bank building where it would be seen by many more people than ever see sculpture in a museum, let alone in a private collection. The price for any work of art reflects the importance of these benefits to the artist's reputation and future engagements. (I am sure that the bank knows that Mr. Zorach, himself, will retain only a small part of the total payment under the contracts and agreed to accept very small compensation for his efforts precisely because of the benefits anticipated hereafter to accrue from the association of his name with the Bank of the Southwest.)

2. The sculpture was designed for display on the facade of the bank and to reflect local themes and the particular character of the building for which it was designed.

3. The design for the sculpture, the circumstances of the engagement, and the dedication by Mr. Zorach of a part of his life to this undertaking were made known to museum directors, persons in the art world, collectors, art editors, etc.

4. Creation of a work of art is unlike manufacture of a piece of merchandise. It is akin to conception and bearing of a child and becomes the preoccupation of the artist until the fulfillment of the process of parturition which we, prosaically, characterize as completion of the contract through the erection of the sculpture. Interference with the culmination of his activity inflicts upon the artist psychic effects akin to those experienced by a mother whose pregnancy has been interrupted.

The situation now confronting Mr. Zorach.

Mr. Zorach is subject to many pressures. Let me mention a few without attempting to place them in order of importance.

There are only a limited number of foundries in the United States which can cast sculpture, a very much lesser number to which an artist would entrust his work and not many willing to undertake the exacting responsibility involved. Any



THE PENNSYLVANIA ACADEMY OF THE FINE ARTS  
PHILADELPHIA 2, PENNA.

JOHN F. LEWIS, JR., PRESIDENT

C. NEWBOLD TAYLOR, TREASURER

HENRY S. DRINKER, VICE PRESIDENT

JOSEPH T. FRASER, JR., DIRECTOR & SECRETARY

RAYMOND T. ENTENMANN, CURATOR OF SCHOOLS

March 7, 1956

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Edith:

Our Shipping Clerk, Miss Vanderpool, has come to me with a problem concerning the return of Ben Shahn's painting entitled "The Dream". You must know that it is our wish to assume all the responsibility for which we have contracted, and she has only handled this matter as she had information. I have looked over the notes which I made at the time of my visits to New York and do not find that there was any particular understanding with regard to this picture, and I am generally careful to make notes concerning those items which are going to call for special handling and added expense. It is one thing to get the bulk of our exhibition through the good cooperation of you dealers there in New York City and have it collected and brought here, and returned, by van, but it is a very different situation when any very great number entail shipping to distant points, and, of course, we avoid the packing costs when we use the van.

You must also know that it would be my last wish to have any detail of this kind get in the way of the exemplary relationship between you and the Academy, and we will, of course, do as you request, but I do feel that in fairness to my own accounting I should register that the cost of making this box and shipment to the most distant point in the States is an expense that we had not contemplated. Incidentally, until your recent letter, we had no record of Mrs. Markson living in California.

Sincerely,

*JTF*  
Joseph T. Fraser, Jr.,  
Director.

JTFjr:ae

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## CONTEMPORARY PAINTINGS

HOTEL DENNIS  
MICHIGAN AVE. AND BOARDWALK  
ATLANTIC CITY, NEW JERSEY  
PHONE ATLANTIC CITY 4-8111-4-1712

Dear Edith:

Just a note to explain the hurried phone call Saturday.

I have been working on the securing of mural commissions for the new buildings being built in the Philadelphia area. As you know I have suggested Ben Shahn for the mural work and William Zorach for the sculpture. The ground work and contacts have been made and it really looks favorable. I will be in New York in the near future and will be in to see you. Life seems to get better and better.

Best,

March 18, 1956.

*Terry*

Directors  
MRS. ARTHUR DENTENFAS  
MRS. DANIEL DAVIDSON



EARLE GRANT  
2922 NICHOLS STREET  
SAN DIEGO, 6, CALIFORNIA

I must see my Tax Man March  
28<sup>th</sup> with my deductions, so  
I am writing you hoping you may  
remember the painting well enough  
to give us an appraisal now.

And - what should I insure  
my lovely Kuniyoshi for now  
of his wife, "Stella"? I heard  
a K - went very high at Auction.  
and please advise, too, on the  
Brenin "Brown Hat" - I wish  
I could be in K.C. the 15<sup>th</sup> with you  
I was there in October for F. of Art  
Meeting - even got up & expressed  
myself in favor of your Stella, and I  
gave them a William Kienbusch. Plus  
joins us in best wishes Lily Love & Carl



March 17, 1938

Mr. Henry R. Caldwell, Director  
Fort Worth Art Center  
1309 Montgomery  
Fort Worth, Texas

Dear Mr. Caldwell:

I am so sorry to have missed you when you visited the gallery.

Kernach and I spent some time discussing suggestions for the  
Center and I am now sending you three photographs for your  
consideration, indicating size and material. All of these are  
for outdoor use.

VICTORY is, as you will note, a direct carving in stone but  
my enthusiasm for this figure and limited means resulted in  
a bronze casting of it which is also very beautiful. Kernach  
is limiting this to three casts, and since one has been sold  
to the Tigua Museum, another will be available in addition  
to the one I am retaining for my collection.

Since you are well aware of the Dallas situation, both Kernach  
and I feel that it would be of great value to the artist to  
have an acquisition of his work made by a Texas museum and  
particularly in Fort Worth. Thus, we shall be prepared to  
make a price concession from any of the regular figures quoted -  
as a gesture of appreciation to you.

If on the receipt of the photographs you decide on a specific  
example, please let me know and we shall make the appropriate  
price reduction.

Sincerely yours,

RCB/ek  
Enc.

*Victory - Stone  
" bronze  
Dancer  
Lucy Higgins*



# THE ART INSTITUTE OF CHICAGO

CHARLES H. WORCESTER, *Honorary President*

ROBERT ALLERTON, *Honorary Vice President*

RUSSELL TYSON, *Honorary Vice President*

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HOMER J. LIVINGSTON, *Treasurer*

DANIEL CATTON RICH, *Director*

CHARLES FARNS KELLEY, *Assistant Director*

CHARLES BUTLER, *Business Manager*

LLOYD W. BROWN, *Secretary*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

March 5, 1956

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st St.  
New York City, N. Y.

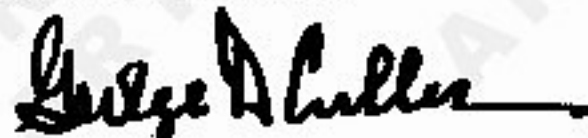
Dear Mrs. Halpert:

Mary Ellen McDermott, in my opinion one of the finest and most original artists in the Cleveland-Akron area, has called me to say that she plans to be in New York the latter part of this week and the first of next, and that she hopes to investigate the possibility of a New York gallery connection, a step which, on her record, is certainly on the cards.

I suggested that she call you because I feel that, whether you would be interested personally or not, there is no one in New York better fitted to advise her as to what dealers might be interested in her work. You would be doing me a great favor if you could spare a few moments to give her a steer in the right direction. I know from my six years in Akron that she has amply proved her professional status in the regional shows and deserves serious consideration in New York.

As you see, I have left Akron and am having a very interesting time here. My successor in the Akron spot is Bob Luck who may be known to you. If your travels bring you this way, let's get together.

Yours sincerely,



George D. Culler  
Director of Museum Education

GDC:es

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# WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

# SYMBOLS

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NL = Night Letter

LT = International  
Letter Telegram

1201

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NSA 571

1954 MAR 9 PM 11 12

NS RSB459 NL PD-HOUSTON TEX 9-

THE DOWNTOWN GALLERY-

32 EAST 51 ST NYK-

MOST ANXIOUS SHIPMENT OF PAINTINGS FOR COLLECTORS  
SOCIETY NOT RECEIVED. PLEASE WIRE DATE OF DEPARTURE IF  
NECESSARY USE AIR FREIGHT-

MALONE MUSEUM OF FINE ARTS OF HOUSTON-.

or to publishing information regarding sales transactions,  
eachers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
blinded after a reasonable search whether an artist or  
chaser is living, it can be assumed that the information  
y be published 60 years after the date of sale.

March 7, 1956

Mr. H. Sumner Sternberg  
Erwin, Wacey & Company, Inc.  
Greybar Building  
New York 17, N. Y.

Dear Mr. Sternberg:

In reply to your letter of March 5th, may I advise you  
that we are no longer adding to our roster, but are  
concentrating exclusively on the names listed below.

I would therefore suggest that Mr. Garcia communicate  
with one of the many other galleries interested in new  
artists.

Sincerely yours,

SEN/ch

cc/ Mr. Sumner Sternberg



March 4, 1936

Mr. Edward Merens  
917 Main Street  
Houston 1, Texas

Dear Eddie:

A good many people still remember the Shahn called "Segitudas" but the man who purchased it is like most Shahn owners, devoted to the painting and has no intention of relinquishing it. After talking with him about the matter several times, I am convinced that this picture is out of the question.

When Shahn returns from his European trip in about a month and starts painting, whatever results will be photographed and a print sent to you, so that you may have first crack toward acquisition.

It was fun seeing you in Texas and I hope that you will be in New York in the near future -- and do bring Betty with you.

My very best regards.

Sincerely yours

ESM:1

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is published 60 years after the date of sale.

March 14, 1958

Mrs. Katherine Kuh  
The Art Institute of Chicago  
Chicago 3, Illinois

Dear Katherine:

I have just returned from Palm Beach where I attended the Marin  
Exhibition opening - and found your letter.

Walker has been advised to return the Katman sending it either  
here or to Sudworth. "The Web" by Sheeler is now being plexi-  
glassed and the other two paintings are ready for pickup.  
O'Keefe attended to her own plexiglassing, and the Marin may  
go in its original frame. And so, all is well. You may have  
Sudworth call whenever you had originally planned.

My best regards.

Sincerely yours,

RMJ/ab



March 7, 1966

Mr. Joseph Hirshhorn  
185 Broadway  
New York, N. Y.

Dear Joe:

Fate seems to separate us consistently. I understand you  
telephoned in my absence.

I am leaving for Palm Beach (on business as I can't afford  
a vacation), but will be back Thursday the 16th. Any time  
after that, if you could call, I should very much like to  
talk to you not only about the Maria situation but about  
something else which I think will interest you. It is not  
in reference to buying additional pictures. Won't you  
give me a ring after next Thursday?

Sincerely yours,

RMH/ek

Leo S. Guthman

March 13, 1956

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

The enclosed copy of the Daily News is self-explanatory. I have not had a chance to see the show yet, but I expect to go this week. You will note that Peter is quoted as far as the Art Institute's position is concerned. He was over for supper Friday night, and he thinks the show is just awful. I think he is madder at the jury than anything else.

While you may not have seen the review of Rodman's book in Time Magazine, he is due to speak at Mrs. Stevenson's Art Center on March 23rd. I thought you would be interested in his comments in the last paragraph.

I am making some tentative plans to go to Europe the first week in April, taking the boat over and flying home--England and Italy being main ports of call. I may go to Paris, but I am not enthusiastic about it at this time. Any suggestions that you might make will be appreciated.

Things have been fairly quiet here. Not much excitement, except what is being caused by the Art Institute.

Fondly,

*Leo*

2629 South Dearborn Street  
Chicago 16, Illinois

Encs.

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March 5, 1956

Mr. Sylvan Lang  
Lang, Byrd, Cross, Ledon & Oppenheimer  
1500 Milam Building  
San Antonio 1, Texas

Dear Sylvan:

As I promised, I have been doing some serious research in connection with the Degas.

Under separate cover I shall send you a photograph of a quite remarkable example which is owned by the Fine Arts Associates. In addition, I have talked with Charrell who discovered the Degas wax, and he assured me that the figure which you saw and liked is an original casting, and an excellent one at that. If you still want the latter, please wire me and I shall give you the net figure as Charrell can make a good deal with Knoedler. I want to do all I can to be useful to you.

My best regards to you and Mary.

Sincerely yours

WHL:la

**R. E. Condon**

COLLECTOR of ANTIQUE HOOKED RUGS

SHOWN AT YOUR HOME BY APPOINTMENT

~~301 MAYPOLE ROAD~~

~~UPPER DARBY, PENNA.~~

*Irish Road  
Valley Forge, Pa.  
March 2-56*

*Miss Halpert  
Downtown Galleries  
32 E. 51<sup>st</sup> St, N. Y.*

*Dear Miss Halpert-*

*Have a pair of life size game cocks  
and granite rare horse made up for  
a neighbor - If you would care to  
see them would be pleased to show  
them to you when in New York  
next week - Cherry wood for game cocks  
was cut in my woodland. The  
granite, twelve pounds, <sup>came</sup> from our  
place on Deer Isle, Maine.*

*Respectfully,*

*R. E. Condon*

*P.S.*

*Circular enclosed R.E.*

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from both artist and purchaser involved. If it cannot be  
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March 13, 1956

*Copy*  
Mrs. Rafael Navas  
316 E. 6<sup>th</sup> Street  
New York 21, N.Y.

Dear Mrs. Navas,

Just wanted to let you know that Dwight Kirsch is planning to do the article on the Murdock Collection, and we will schedule it as the featured article for our December 1956 issue. I am delighted about this, and am sure our entire editorial board will be too.

Sincerely yours,

Jean Lipman, Editor

Dear Edith —

Thanks for this suggestion!  
*Jean*

Pakistan some time this summer  
for a two years stay under the  
Foreign Educational Program. My  
husband is a University professor  
in Chemical Engineering. This  
will be my second foreign  
assignment.

When in foreign countries there  
are sometimes opportunities to buy  
painting and sculpture at a reasonable  
price if one knows how and  
where to buy.

Do you know of any outstanding  
young painters in India, Pakistan,  
Japan, Australia or New Zealand?



March 15, 1966

Mrs. Robert Gross  
Stanford University  
Stanford, California

Dear Mrs. Gross:

I have just returned from my trip and I am now enclosing a  
consignment listing the two pictures which will be available  
for the exhibition. The Stuart Davis has just arrived and  
will be shown for the first time at Stanford. I hope you are  
as enthusiastic as I am about it. In Shahn's case, we had  
no recent example available but were fortunate in having one  
of the smaller paintings returned from exhibition. There are  
no Shakers available at the present time, as he has devoted  
some months on a special project. Perhaps, you will call on  
again when another show of this kind is planned. We shall  
be glad to cooperate with you.

Sincerely yours,

RHM/ck  
Enc.

March 1, 1966

Mrs. Francis Keeling, Jr.  
The Committee for Art at Stanford University  
Stanford, California

Dear Mrs. Keelings

Your letter addressed to Edward Davis has been referred to us as he advised you previously.

As you may know, Davis is not a prolific artist. His annual production is limited to about two paintings and they are usually very large. At the moment we have only one painting in our possession entitled, "Medium Still Life". The size is 36 x 44 inches and the price is \$1000. In addition, we have two gouaches, small in dimension, priced in the neighborhood of \$400.

In view of these facts, will you please let me know whether you would like to have the artist represented and if so, in which category. We understand the \$1000 limitation but would be willing to cooperate without any possibility of purchase.

May I hear from you soon.

Sincerely yours,

RON/ck



2.

In addition to the above, the work of Arthur Dove, Stuart Davis and John Marin is to be included in the exhibition, and we should like to ask whether you and a designated AFA representative could select several suitable examples which might be considered by the co-chairmen for inclusion in the exhibition. If possible, we should, in the interest of the exhibition, reserve the right to make final substitutions, withdrawals, or additions, and hope that this would meet with your approval. If you concur, this office will be in touch with you about the details involved.

In order to meet the existing timetable your painting would have to reach us by May 1, 1956. It will have completed its tour by the following summer and will be back in your possession by September 15, 1957. No cost will accrue to the lender and full insurance will be provided by A F A, details of which will be forwarded to you in case your agreement has been received.

I should also like to add that, in order to assure a full measure of protection for the works of art on loan, a qualified person in our employ and directly responsible to this office will supervise the handling of the paintings at each stop and will keep us informed about condition in a detailed and reliable manner.

An illustrated catalog will be prepared here and printed abroad and every effort will be made to obtain copies for lenders upon publication. We shall also keep you informed, throughout the tour, about public and critical reactions received.

The co-chairmen and AFA's Foreign Exhibition Committee join me in expressing the hope that you will find it possible to further the success of this exhibition by granting permission to include the work requested above.

Very sincerely yours,



Thomas M. Messer  
Director

TMM:mc

IMPORTANT NOTE:

To insure ample time for all subsequent steps, your early attention to this request would be highly appreciated.

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March 6, 1934

Macomber & Company, Inc.,  
99 John Street  
New York 21, New York

Gentlemen:

We have just had word from Mr. David Rosen to the effect that he has not received official instructions from you or from the Butler Art Institute to make the repairs on the painting by William M. Macomber entitled "After the Hunt".

As we have no connection with this matter, I would appreciate it if you would give actual instructions to Mr. Rosen and make all the necessary arrangements with him.

Thank you for your courtesy.

Sincerely yours

WMA  
Copy to Mr. David Rosen  
- Butler Art Institute

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POL

March 1, 1955

Mr. Wolfgang Pfeiffer, Director  
Museu De Arte Moderna  
Caixa Postal 7815  
Sao Paulo, Brazil

Dear Mr. Pfeiffer:

Thank you so much for sending us the catalogue of the Biennial. As I mentioned previously, your name has been placed on our mailing list and all the catalogues will be sent to you automatically. If there are any artists in our group of special interest to you, we shall try to locate some of the earlier catalogues as well.

Sincerely yours,

RMZ/ch

rior to publishing information regarding sales transactions. researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

2

the gallery during our school vacation - perhaps later this week or next week - and look at his work which you now have on hand. Perhaps, too, someone there might suggest books or periodicals that would be of help in addition to those I now have.

Any time or information that were offered me during my visit would be extremely appreciated.

Very truly yours,

Gerald E. Cinamon  
2109 Yale Station  
New Haven, Conn.



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March 18, 1966

Mrs. E. J. Gammelen  
Contemporary Arts Museum  
6945 Old Main Street Road  
Houston, Texas

Dear Mrs. Gammelen:

It was nice to find your letter on my return from a short trip to Florida.

Indeed, you may quote anything you like from "The Selected Writings of John Marin". I am having John, Jr. enclose a note to that effect, as he has the copyright.

Incidentally, do you know that the reproduction appeared in two magazines (I am referring to the News) - Arts, as well as Pictures on Exhibit.

Sincerely yours,

RM/ck  
Enc.

March 7, 1960

Mr. Leigh Block  
1506 Astor  
Chicago, Illinois

Dear Mr. Block:

Thank you for your check.

I see that collectors of European art are a tough lot and are not accustomed to the poor little American dealers' techniques.

I am enclosing a credit slip to straighten out our book-keeping records but I do want to tell you that it is the custom for the consignee to pay packing and express charges on any "on approvals", and shipping charges on actual sales. I am explaining this so that you don't think we were trying to put something over.

It was swell seeing you and I am delighted that Mrs. Block is so enthusiastic about the Sheeler.

Sincerely yours,

RM/ck  
Enc.





# San Francisco Chronicle

KRON-TV  
CHANNEL 4

March 6, 1956

Dear Mrs. Halpert -

Many thanks. I shall await your estimate with interest.

Meanwhile I'll drop a line to Fred Wight and find out about his Dove retrospective.

Best regards

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If a cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

GEORGE J. DOREMAN & COMPANY

*Certified Public Accountants*

GLOVERSVILLE, N. Y. · ALBANY, N. Y.

BOB L. ERSTEIN, C. P. A.  
JACOB SCHULMAN, C. P. A.

38 NORTH MAIN STREET  
GLOVERSVILLE, N. Y.

March 8, 1956

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

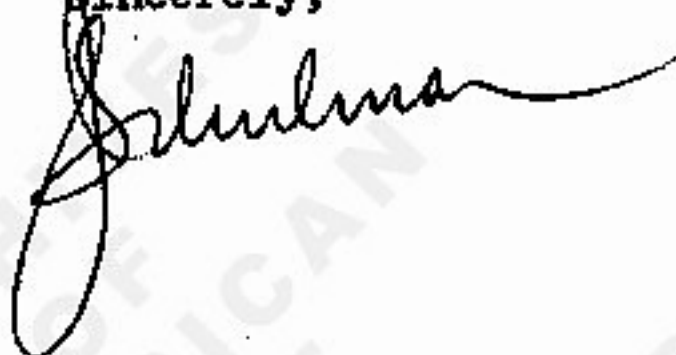
Thank you for your letter of March 4. If you feel that the restoration of the Weber is satisfactory, why don't you have it shipped directly to me.

When I arrange to drive to New York, I will bring the Shahn back and see that it is delivered to Mr. Grippi for framing.

I hope you have some news for me in the near future about the Bloom's.

With kindest regards, I am

Sincerely,



JS:KB

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



March 6, 1936

Dr. S. L. Reisberg  
Book-Records, Inc.,  
222 East 46 Street  
New York, N. Y.

Dear Dr. Reisberg:

Indeed we are having quite a to-do about the photograph. At last I have obtained the correct copy which I am now enclosing. This, however, creates further complications. It would be necessary for you to obtain permission of the Whitney Museum, owner of this sculpture. You may advise them that the gallery has given permission for reproduction.

Sincerely yours

RM:ls

for publishing information regarding sales transactions. searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

BERGERMAN & HOURWICH  
Attorneys at Law  
14 Wall St  
New York 5, N. Y.

VIA AIR MAIL

March 9, 1956

Mr. Kenneth Franzheim  
802 Lovett Boulevard  
Houston 6, Texas.

Re: Bank of the Southwest and William Zorach

Dear Mr. Franzheim:

On February 28th I promised to write you further about your letter of February 14th to Mr. Zorach. Mr. Zorach has conferred with the people at the foundry and with the enlarger and I have reviewed the matter with him in detail. I am writing you in considerable detail because the disposition of the problems created by the bank's decision "not to proceed with the installation of the sculptures" will, I believe, require understanding of the very difficult position in which Mr. Zorach has been placed in relation to himself as an artist, to you, to the bank, to the foundry, to the enlarger, to The Downtown Gallery and its directress, who is his agent, to other artists, as well as to his family, friends and the general public. All of these people in varying degrees are affected by decisions which he makes and which the bank makes. Complete satisfaction of everyone affected will probably be impossible but an attempt should, we believe, be made to minimize injury. The situation represents a challenge to Mr. Zorach, to you and to the bank to utilize good will and forbearance in dealing with each other.

Contract Aspects

The bank has expressed a desire that its contract with Mr. Zorach be "terminated" rather than treated as "breached". There is no real difference between these words unless a distinction be drawn between ending the relationship on an amicable basis, acceptable to both parties, rather than on the basis of hostility with surviving antagonisms, etc.

I shall not dwell upon the legal aspects of Mr. Zorach's contracts with the bank. He and I both recognize that the bank

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March 7, 1958

Mr. Mahenry Young  
Columbus Gallery of Fine Arts  
400 East Broad Street  
Columbus, Ohio

Dear Mr. Young:

Although this note is somewhat delayed, my appreciation is just as intense. We are most grateful to you for lending the Kaniyosaki entitled, "Boy Stealing Fruit". It was a great asset to the show and was greatly admired.

Would you be good enough to have your registrar sign the enclosed. Many thanks.

Sincerely yours,

RMH/eh  
Enc.

March 7, 1936

Dr. W. Sandberg  
Director of the Municipal Museum  
Paulus Potterstraat 13  
Amsterdam, Holland

Dear Dr. Sandberg:

Enclosed you will find two photographs of paintings which I am quite sure were not reproduced in the Selden Redman book. Both of these are in collections as are the three referred to in your letter. For your information, I am listing below the names and addresses of the owners so that you may communicate with them directly:

SONG

Mr. Joseph Hirschhorn  
185 Broadway  
New York, N.Y.

EVANSMAN

Whitney Museum  
22 West 54 Street  
New York, N.Y.

SOUND IN THE MILKMAID  
TREE

Smith College Museum  
Northampton, Mass.

MINER'S WIVES

Philadelphia Museum  
Philadelphia, Pennsylvania

FATHER & CHILD

Mr. James Thrall Soby  
Brushy Ridge Road  
New Canaan, Connecticut

In our own collection, we have nothing of Shahn's that will fit into the category.

I hope you are well and that someday in the near future there will be occasion for you to come to the U.S.A. again and to say hello.

Sincerely yours,

ROM/ck  
Enc.



March 4, 1956

Mr. Jacob Schulman  
38 North Main Street  
Oleesville, New York

Dear Mr. Schulman:

Upon receipt of your letter we checked with David  
Rosen regarding the restoration of the Weber and  
expect the painting at the gallery about the middle  
of next week. If you should be in town why don't  
you drop in. If not, we shall hold it for you until  
your next visit.

Unfortunately Shahn insists on making his own frames  
and our experience has not been a very happy one. If  
you want to send it directly to the framer his address  
is

J. Grippi  
200 East 59 Street  
New York, N. Y.

Otherwise, we shall be glad to help you with the frame  
if you prefer.

Sincerely yours

MM1a

prior to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

March 7, 1958

Miss Mary Ann Rieter  
Walker Art Center  
1710 Lyndale Avenue South  
Minneapolis 3, Minnesota

Dear Miss Rieter:

I was somewhat puzzled by your inquiry in connection with the  
Stuart Davis, "Still Life With Flowers", belonging to the  
New Trier Township High School. If you are referring to the  
painting I have in mind, presented by Mr. Knustadter to the  
High School, the title is "Spring Blossoms" and the date is  
1931. Thus, it would not fit into the exhibition Walker is  
planning, since the pictures will date from 1946 - 1956.

Perhaps what you had in mind was "Medium Still Life" - 1952,  
which is at the gallery and belongs to the artist.

Sincerely yours,

RMR/ek



THE TATE GALLERY, LONDON, S.W.1

TATE GALLERY 4444

JB/CB

9th March, 1956.

Mrs. Halpert,  
The Downtown Gallery,  
32 East 51 Street,  
New York 22, N.Y.,  
U.S.A.

Dear Mrs. Halpert,

How characteristically generous of you! I believe I explained in my last letter that the relevant meeting takes place next Thursday.

I greatly look forward to seeing Mr. and Mrs. Watter and you around 9th May, but if they are not accompanied by you they will be most welcome to call all the same.

Yours sincerely,



Director

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March 14th, 1956

Miss Edith G. Halpert, Director  
The downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

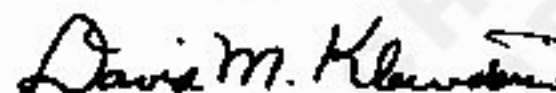
Dear Miss Halpert:

I would appreciate your sending to me, as soon as possible, six (6) additional glossy pictures of "The Third Allegory" by Ben Shahn. I need these for our local newspapers, our Anglo-Jewish press and one or two other sources.

Next week I expect to send you the most recent issue of our Center News with the full story of the acquisition of this painting.

Thank you for your consideration in this matter.

Sincerely yours,



David M. Kleinstein  
Executive Director

DMK/fht

*Constituent Member of the United Jewish Federation of Buffalo, Inc.*

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HERBERT L. NEYMANN, TREASURER



March 7, 1968

Miss Mary F. Williams  
Randolph Mason Woman's College  
Department of Art  
Lynchburg, Virginia

Dear Miss Williams:

I hope you will forgive me for being so slow in replying, but I have been trying desperately to make a deal and it was not until today that I was finally convinced that it was impossible.

You may recall meeting Mr. George Brewster who was present when you were selecting your paintings. He had come in to purchase a Shahn and decided on the one you call "Icarus" but was entitled by the artist as "The Labyrinth". He purchased the picture that day with a proviso that it will be available for your exhibition.

Frankly, I had no idea that a purchase was actually contemplated for the college. Needless to say, we are much more eager to place paintings in public institutions and especially colleges.

Upon receipt of your letter, I called Mr. Brewster who had already received and hung the picture. I explained my predicament and pleaded with him to release the Shahn. Finally, I got him to pay me a personal visit in New York, showed him your letter - but to no avail. I am really very sorry and I hope that you will understand.

In any event, the picture will be shipped to you from Boston on April 3rd and we shall have the other three selections for Berkeley on April 3rd. These will be withheld from any other audience until then. When Miss Fitzgerald stops by, we shall be very glad to show her the Spencer and whatever Webers we have on hand. Photographs of the latter will be mailed to you within a few days when the photographer delivers the prints.

Again, please believe that I am exceedingly sorry.

Sincerely yours,

Webers

KRM/ek

Improvisation	3500.
<del>The Trio</del>	<del>5000.</del>
Bach Orchestra	4500.
The Comb	5000.



Dearest Edith,

I can't begin to tell you how distressed we both were by the news she brought home from you. I do so wish there were something I could say or do that would in some small way lessen the pain for you.

But words are so dreadfully inadequate. We do know what a terrible time this is. Keeping a grief bottled up is even more an ordeal than hearing it.

You do know that you can come to us any time. Please do! And you don't have to put on a cheerful face. Or we could come to you if it would help even a little bit.

Because you must know that we both love you very much -

Virginia

March 3, 1956  
Bridgewater, Conn.



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 7, 1968

Mrs. Earl Horter  
318 West Hartley  
Philadelphia, Pennsylvania

Dear Mrs. Horter:

Last weekend, I delivered by hand to Dr. Walter your Shaefer painting entitled, "Church Street El". No doubt, by this time you have received it.

May I thank you once again for your generous cooperation. The show was exceedingly successful and your painting was a valuable contribution. Won't you be good enough to sign the enclosed card.

Sincerely yours,

KSM/ck  
Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

# FARRAR, STRAUS and CUDAHY, INC. *Publishers*

101 FIFTH AVENUE, NEW YORK 3, N. Y. OREGON 5-3000

March 16, 1956

CABLE:  
FARRARGOHP



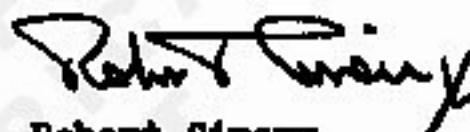
Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

As I explained in our telephone conversation, I would be most grateful for your advice about our doing a limited edition—as well as the general trade edition we have planned—of John Berryman's poem, HOMAGE TO MISTRESS BRADSTREET, with drawings by Ben Shahn.

I enclose photocasts of the nine drawings, the originals of which were returned to the artist prior to his trip abroad. We have not yet had a chance to discuss the matter of a limited edition with him and, in fact, had not thought of doing one until we saw the announcement of Richard Wilbur's A BESTIARY, illustrated by Alexander Calder. As I believe I told you, our book is being printed by the Peter Pauper Press with typography and design by Mr. Peter Seilenson.

Sincerely yours,



Robert Giroux  
Vice President

Enclosures



HERMAN



MILLER FURNITURE COMPANY, ZEELAND, MICHIGAN

March 5, 1956

Mr. John Marin, Jr.  
176 Millburn Avenue  
Millburn, N. J.  
Apt. 17

Dear Mr. Marin:

This is to acknowledge your letter of February 28th, regarding your complaint about the furniture you recently received.

We want to make any adjustments necessary, but I will have to have more information relative to the original order.

If you will have your decorator write, giving the following information, I shall have a service man call you for an appointment, to make the necessary adjustments.

I will need: the P. O. number, the Invoice number, the date of purchase, and the identity of each piece, and the specific complaint of each piece.

Just as soon as I receive this information from your Decorator I shall take immediate action to have these pieces taken care of.

Yours very truly,

herman miller furniture company

*Evelyn D. Way*  
evelyn d. way

not to publishing information regarding sales transactions.  
searchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

RICHARD J. GONZALES  
HOUSTON, TEXAS

March 13, 1956.

Dear Mrs. Halpert:

We were glad to learn about the success of the Dove exhibit, and particularly interested in the remarks about Sunrise #2. The combination of circumstances by which we came to acquire it - your invitation to dinner at which we met Bill Lane and Bill's enthusiasm for your discovery of the Dove paintings that made us stay over another day to see them - make it seem as though intended by Fate. We hope Bill decided he preferred something else for his collection! We look forward to re-discovering Sunrise 2 when it arrives in Houston even though it is still vivid in our minds.

The enclosed check is in part payment of our account.

Sincerely,

Richard Gonzales

Not to publishing information regarding sales transactions, or otherwise are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published six years after the date of sale.



[MAR. 2, 1956]



**R. E. CONDON DESIGNER SCULPTOR**

MODERN HOOKED RUGS  
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WOOD AND STONE FIGURES  
FOR IN DOORS AND GARDENS  
FAMILIAR ANIMALS AND SPORTING SUBJECTS  
HORSES GAME COCKS FOXES EAGLES ETC.

STUDIO PHONE PHOENIXVILLE 4465

LAUREL PASTURE IRISH ROAD VALLEY FORGE, PENNA.

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Mr. John McCoy, II	Mrs. Clement Hoopes
Mr. Andrew Wyeth	Miss Mary Rumsey
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Mr. Robert Wheelwright	Mr. and Mrs. Frank Holsinger

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March 13, 1955

Mrs. John A. Pope  
Smithsonian Institution  
National Collection of Fine Arts  
Washington 25, D. C.

Dear Mrs. Pope:

Thank you for your letter.

None of the paintings referred to may be available. "Study for Ready-to-Wear" belongs to Dr. & Mrs. Krammer, who I know will not permit any further loan of this painting. "Mural Detail Study" and "Study for a Drawing #4" have both been promised to the Walker Art Center in the fall for a special exhibition that had been planned some time back. Perhaps, a collector will be prepared to lend a Davis of recent vintage. May I suggest, that you write directly to Mr. Irving Brown at 1500 Carroll Street, Brooklyn, New York, who owns "Gloucester Sunset" - 1953 or Mr. Jack Lawrence at 109 West 11th Street, New York, who owns "Natural Scene" - 1955.

It was so nice seeing you with Fred Wight.

Sincerely yours,

RGE/ek



WILLIAM ROCKHILL NELSON GALLERY OF ART  
(The William Rockhill Nelson Trust)  
ATKINS MUSEUM OF FINE ARTS  
KANSAS CITY 11, MISSOURI  
Cable Address: Nelson

March 13, 1956

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

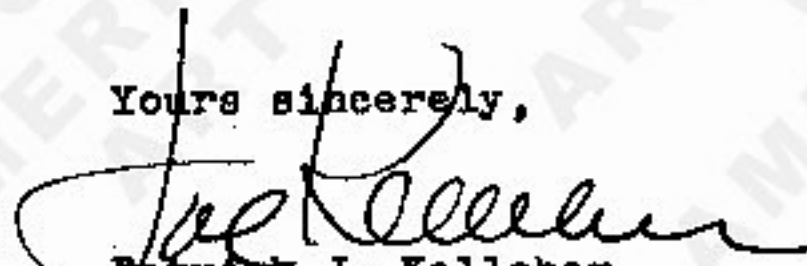
Dear Mrs. Halpert:

I have heard from your friends, Dr. and Mrs. Uhr, who are planning to be in Kansas City on the evening of March 29th for your lecture. I have asked them to let me know on their arrival, so that they can be included in the festivities in your honor. Ross Taggart, the Associate Curator of Collections, and his wife are planning a dinner before the lecture and Marion and I are having a party afterward. We have asked the Uhr's to be present.

No one seems to be quite sure whether Bill Kemper will be back in town by that time or not, but I will keep after him since I know how fond he is of you.

With my deepest thanks for your kindness in coming.

Yours sincerely,

  
Patrick J. Kelleher  
Curator of European Art

PJK:ct

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# THE AMERICAN FEDERATION OF ARTS

1083 FIFTH AVENUE • NEW YORK 28 • NEW YORK • SACRAMENTO 2-2452

Founded 1909  
Incorporated 1916  
as a non-profit  
Educational Institution

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HUDSON O. WALKER  
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SUZETTE M. ZURCHER

## DIRECTOR

THOMAS M. NESSER

March 15, 1956

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

My dear Edith:

As you may be aware, the American Federation of Arts has, during the past few years, become increasingly instrumental in shaping a foreign exhibition program which is sponsored by the United States Information Agency and which carries the work of American artists and craftsmen to Europe, Latin America, and the Far and Near East. AFA's Foreign Exhibition Committee, which is composed of 12 leading museum directors in this country, has come to feel that our past efforts should be followed with an important and broadly based selection covering the period from the beginning of this century to the present day. Mr. John I. H. Baur, Curator of the Whitney Museum of American Art, and Mr. Dwight Kirsch, Director of the Des Moines Art Center, have been asked to develop an exhibition pattern and to make the selections implementing it. As a result of their deliberations, an exhibition of more than 100 important paintings is projected which deals specifically with the categories of realism, primitive painting, expressionism, fantasy and surrealism, abstract and semi-abstract art. Each of these categories is dealt with in chronological order and will be illustrated by the most significant examples that we are able to obtain.

The exhibition is tentatively scheduled for museum presentations in Belfast, Berlin, Amsterdam, Rome, Athens, possibly London and other world centers of the arts.

Although we are aware of the frequent demands addressed to you for loans, we hope that an undertaking as carefully planned as the current one and executed under such important auspices will lead you to consider favorably our request for your help in two areas referring to the exhibition:

- a. We should like to request your consideration for the following specific loan:

Ben Shahn CYBERNETICS

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THE PENNSYLVANIA ACADEMY OF THE FINE ARTS  
PHILADELPHIA 2, PENNA.

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C. NEWBOLD TAYLOR, TREASURER  
JOSEPH T. FRASER, JR., DIRECTOR & SECRETARY  
RAYMOND T. ENTENMANN, CURATOR OF SCHOOLS

March 1, 1956

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Dear Edith:

As you know, our 151st Annual Exhibition closed on February 26th, and it is our hope that by the time this letter reaches you, the paintings and sculpture which made up this handsome show will once again be back with respective lenders. I should like to take this opportunity, therefore, to tell you how much the items you so kindly lent added to the overall success of the show, and also to thank you, and Mr. Marin, for your exemplary cooperation and help.

Sincerely,

*JTF*  
Joseph T. Fraser, Jr.,  
Director.

JTFjr:ae

For publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

POV - not  
3/56 met in  
P.B.

March 18, 1966

Mr. Alex L. Hillman  
535 Fifth Avenue  
New York, N. Y.

Dear Mr. Hillman:

I am sorry that I did not have an opportunity to see you again - but it was nice to talk with you.

It is always embarrassing for me to transact business while I am out of my own locale. In the gallery, I function in a very business-like manner and, therefore, following through accordingly.

As you know, the entire Marin exhibition was selected by four museum directors who reviewed his work most carefully before making the final selection. All the examples on view represent peaks in the various phases. Only ten of the watercolors are for sale, and you will note they range from 1918 - 1958 with no repetitions. The are:

#22	-	\$1000	#72	-	\$2500
24	-	2000	74	-	2000
36	-	2000	76	-	2000
52	-	1500	78	-	3000
68	-	4000	81	-	1500

Also, if it is of any interest to you, many of us consider "Peak Mountain, Series #3" one of the greatest examples produced by Marin and one worthy of inclusion in an outstanding European collection. Marin has successfully broken down the line of demarcation which previously existed among collectors concentrating on European art.

Incidentally, I am sure that Alan McLab - if you so wish - will reserve the picture for you during the show and will let you try it at home with your other works of art, before making a final decision.

Sincerely yours,

EMH/ek



March 18, 1956

Mr. John Dorman  
Rte. 2, Box 1177  
Bellevue, Washington

Dear Mr. Dorman:

I am very grateful, indeed, for your complete and explanatory letter.

Had I known that all this had transpired, I would not have bothered you at all. As you gathered, I was unaware of the activities referred to and, therefore, expressed myself as I did. Forgive me for bothering you.

I might add that I too, would be very distressed if anything affected the very pleasant relationship which we have enjoyed. I look forward to seeing you when you are next in New York. My best regards to Mrs. Dorman.

Sincerely yours,

RM/ea

STANFORD UNIVERSITY  
STANFORD, CALIFORNIA

ART GALLERY AND MUSEUM

*but of course 3/9  
out of town*

March 6, 1956

Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Miss Halpert:

We would like very much to have Stuart Davis represented in our exhibit and would appreciate it if you would choose one of the gouaches, mentioned in your letter, and have it shipped to us.

The Berkeley Express & Moving Company, 526 West Broadway, is again acting as our shipping agent in New York. If you wish to use their services you need only to contact them. However, we have no objections if you prefer to make other arrangements.

Invitations were also sent to Ben Shahn and to Charles Sheeler. We note that they are among the artists listed in your gallery. As yet we have had no reply from either and wonder if you might be able to help us determine whether or not they plan to enter a painting in our exhibit.

Thank you for your interest and assistance.

Cordially,

*Helen G. Cross*

Mrs. Robert Cross  
Associate Director

RC:hc

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JR/CB

16th March, 1956.

Mrs. Halpert,  
The Downtown Gallery,  
32 East 51 Street,  
New York 22, N.Y.,  
U.S.A.

Dear Mrs. Halpert,

The Trustees of the Tate Gallery met last night and decided to purchase New York City by John Marin which you have so generously allowed them to purchase for \$1,500. I reported to the Board, of course, that this represented a very substantial concession on your part.

The Board of Trustees are most appreciative of your generosity and helpfulness and greatly look forward to the fine work of this distinguished American artist entering the collection.

Very sincerely yours,

Director



March 1, 1956

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Mr. Bryan then stated that Mr. McNeese had never been enthusiastic about this sculpture and that when he, Bryan, decided to step up from the presidency in January, Mr. McNeese evidenced his disinclination to utilize these sculptures. Bryan further stated that he and Col. Bates felt that as Mr. McNeese should outlive them both for many years and should be the head of the bank and in the building for many years, they should yield to his wishes in the premises. As you know, I had planned to also see or have at our conference, Col. Bates, in order to check on the above, but naturally will not do so now. Mr. Bryan asked me further to convey to New York the fact that their decision not to use these sculptures had nothing whatsoever to do with the Dallas situation, that their decision had been reached in January before the Dallas controversy became so public, and had nothing whatsoever to do with the allegations that Mr. Zorach had been identified with alleged "communist" organizations. I told him that I would convey the above to New York, and I have quoted his statements as nearly as I can recollect our telephone conversation, although he twice mentioned that their decision had nothing to do with the furor created by the Dallas controversy.

He specifically said that they had determined to pay and get out of the situation and were therefore entirely willing to pay, without prejudice, the \$30,000 now due. On two occasions in our conversation he made the following statements, which I think I quote verbatim:  
"We want him (Zorach) to make all the profit he is supposed to make,"  
and "we don't want to cut him (Zorach) out of one nickel of what he is entitled to."

These last mentioned statements are of importance as indicating

(a) that they are very desirous of avoiding any publicity or threatened publicity -- which was the line on which I had been proceeding from the outset -- and

(b) that Mr. Zorach should have no difficulty in receiving everything which he personally would have received for his own services if the sculptures had been completed and erected; and possibly the bank could be persuaded to give him additional amounts because of his having initially made price concessions and/or the amount of sculpture you or he have on hand which possibly can not now be as readily sold and/or because of general damage to his reputation.

As I mentioned over the phone to Mr. Hourwich, these latter elements are, of course, speculative and could not be established with sufficient definiteness except through the taking of depositions from directors of art museums, art dealers, etc.

On looking over my notes, which were made while I was talking to Mr. Bryan, I see that he even said that they were "perfectly willing to pay the whole thing if necessary." His attitude was indeed very fine, very sincere, for of course I am a friend of many years' standing with whom he felt he could talk frankly. But in fairness to all



**CLASS OF SERVICE**

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# WESTERN UNION TELEGRAM

W. F. MARSHALL, President

1220  
R 11-54

**SYMBOLS**

DL = Day Letter

NL = Night Letter

LT = International Letter Telegram

The filing time shown in this date line on domestic telegram is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

N320146 4L NL PD

NEWYORK NY MAR 2 1956

EDITH HALPERT

32 EAST 51 ST NYK

URGENTLY REQUEST YOUR PRESENCE IMPORTANT OVERALL POLICY  
AND IDEA SEEKING MEETING CONCERNING ORGANIZATION ARTS  
PRO STEVENSON. TIME 845 PM, THURSDAY, MARCH 8. PLACE  
MRS SIDNEY HOWARD 168 EAST 71 STREET. T K FINLETTER AND  
CASS CANFIELD WILL ATTEND TO SIGNIFY THEIR INTENSE  
INTEREST THIS PROJECT. RSVP SOONEST PAT LEWIS, PLAZA

1-1721. REGARDS

FRANCIS BRENNAN

830P

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



March 5, 1936

Dear Tommy:

Naturally I don't know where you are, but your delightful valentine was postmarked Delray, so I am taking a chance.

I am planning to be in Palm Beach for a period of three or four days, arriving early Friday morning and leaving on Monday. My arrangements are to stay at the Palm Beach Ambassador, but Friday I shall be put up temporarily at the Seabreeze, next door. However, the Ambassador will accept messages that day and naturally when I move there on Friday.

I do hope that you are in the territory and that you will come up to have a gay dinner with me. In any event, I expect to be at the Maria opening on Friday the 9th at the Society of the Four Arts.

Affectionately

*Delray*

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March 3, 1956

Mr. Nate Spingold  
152 Wells Road  
Palm Beach, Florida

Dear Mr. Spingold:

In the hope that I will get a glimpse of you and Mrs. Spingold, I am sending you a this note regarding my prospective visit to Palm Beach.

With just a bit of coaxing on the part of Allan Meltz, I agreed to come to the opening of the Maria show which takes place on March 9th at the Society of the Four Arts. Do you plan to be there? I promise not to try to convert you to Maria when we meet.

I have made reservations at the Palm Beach Ambassador and if you would like to leave a message when I can see you, it will be very nice.

My best to you and Mrs. Spingold.

Sincerely yours

MM:1

**JAMES VIGEVENO GALLERIES**

160 Bronwood Avenue  
Westwood Hills, Los Angeles 49

March 1958

Tel: GRamete 2-2711

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert:

For more than sixteen years we have been conducting our art gallery of Modern French and American paintings; however, we have recently decided to make a change in our business policy and would like to inform you now of our intentions.

We shall discontinue all exhibitions, as we are going to leave 160 Bronwood Avenue within a few months and will move to our residence in Ojai, California. In the future, we shall conduct all our activities from there.

At this time we would like to tell you that in order to reduce our stock before moving, we are offering our paintings for the limited period of one month at extremely favorable prices.

We sincerely hope that you will be interested in profiting from this occasion, and we are looking forward to the pleasure of your visit to our galleries.

May we suggest that you make an appointment with us at your convenience?

Most sincerely yours,



James Vigevano



March 8, 1956

Mr. John Leeper, Director  
Marion Koogler McRay Art Institute  
755 Austin Highway  
San Antonio 9, Texas

Dear John:

Some friends who overheard my end of the conversation last night thought I was having a violent love affair with some one. I am sure that you understood that it was all for arts sake. Actually I am deeply grateful for the gesture you are making at this time, since you are well aware of the current situation in Texas, specifically at the Houston Bank and in the Dallas press.

Zorach is so completely shocked by the turn of events that I had very little conversation with him last night, but he too was very happy that you plan to have a one-man show of his work at the McRay Art Institute during the month of May.

Just so that you may feel at ease I do want to report the fact that not only are the accusations reported in the Dallas press untrue, but it is an actual fact that the refutation was read into the Congressional record subsequently by Zorach's Congressman, and a photostat of the latter was sent to Jerry Bywaters.

I am leaving for Palm Beach this evening but shall return the middle of next week, when I plan to go through the records and send you photographs for consideration. Meanwhile, a book by Paul S. Wingert incorporating a good many reproductions is being sent to you under separate cover. Also, as I mentioned, it would be wise to obtain the name of a local trucking service to ascertain whether the sculpture could be picked up and delivered in that manner, obviating the necessity for expensive crating. If this is not feasible, we can then resort to freight with charges considerably lower than Railway Express. Meanwhile, would you let us know how many objects you would like. In many instances we substitute blow-ups of photographs of large stone sculptures to fill in the gaps. I would adore to have included in the show a large stone group owned by the Norton Gallery in West Palm Beach as it has never been shown out of its present location. In any event, we can go into details later but its a good idea to start thinking about the plans.

Again I want to express my appreciation. Please remember me to Blanche.

Sincerely yours

RMH:la

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Not to publishing information regarding sales transactions.  
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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

# WAKER ART CENTER

1710 Lynd Avenue South Minneapolis 3, Minnesota Telephone: GEneva 0301 H. H. Arnason, Director

6 March 1956

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Could you please supply me with the date of the Stuart Davis  
painting, "Radio Tubes" (60 x 32") owned by Brandeis Univer-  
sity in Waltham, Massachusetts.

Thank you very much.

Sincerely yours,

*Mary Ann Bieter*

Mary Ann Bieter  
Registrar



1932



# PATRONS PHILADELPHIA VICINITY (CONTINUED)

Mr. Louis C. Madeira, 4th	Mr. J. Stanley Reeves
Mrs. J. Cheston Morris	Mrs. Arthur Roselund
Mrs. George McNeely, Jr.	Mrs. Charles K. Rockwell
Mrs. C. C. Madeira	Mrs. Frederic Rosengarten
Mrs. George Munson	Mr. Isaac W. Roberts
Mrs. Frederick Mitchell	Mrs. Thomas Reath
Mrs. Edward Meanor	Mrs. Owen J. Roberts
Mrs. John Moffley, 3rd	Mr. Claude Rains
Mrs. James E. Mitchell	Mrs. Wm. V. K. Sheppard
Mrs. Thomas B. McCabe	Mrs. G. Stockton Strawbridge
Mrs. Wm. R. Mercer	Mr. Theodore Sheaffer
Mrs. H. D. Myrick	Mrs. Laurence Saunders
Mrs. Effingham Morris, Jr.	Mrs. Floyd Starr
Dr. Lewis Marks	Mrs. Hardie Scott
Mrs. Wm. Clark Mason	Mrs. Ernest Scott
Mrs. Samuel McCreery	Mrs. C. Frederick Stout
Mr. Lewis Nellson	Mrs. B. C. Tilghman
Mr. Charles T. Okie	Mrs. Frank G. Thomson
Mrs. Charles Platt	Mrs. David Van Pelt
Mr. Henry Pitz	Mrs. Irving Vogel
Mrs. Arthur Pew, Jr.	Mr. Frank Veale
Mrs. Walter Pew	Dr. Caroline Vetkoskey
Mrs. Wm. S. Pierce	Mrs. Hans U. Von Borke
Mrs. H. H. Perry	Mrs. Clarence A. Warden
Mrs. Lewis H. Parsons	Mr. G. Martin Brill Watts
Mrs. Harald Paumgarten	Mrs. Richard Wood, Sr.
Mrs. Joseph Pew	Mrs. Robert V. White
Mrs. Clifford Pemberton	Mrs. Wm. Weaver, Jr.
Mrs. Henry N. Platt	Mrs. A. D. Warnock
Mrs. Francis J. Rue	Mrs. L. Caspar Wister

## PATRONS BOSTON VICINITY

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Mrs. Charles S. Bird, 3rd	Dr. George C. Shattuck
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Mr. Kenneth B. G. Parsons, Jr.	Mrs. Dudley Howe

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**WALKER ART CENTER**

1710 LYNDAL AVE. SOUTH  
MINNEAPOLIS 5, MINNESOTA



MASTER  
LP  
LDREN

THIS SIDE OF CARD IS FOR ADDRESS

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

**VIA AIR MAIL**



# EERO SAARINEN AND ASSOCIATES

EERO SAARINEN F.A.I.A.  
JOSEPH N. LACY A.I.A.  
J. HENDERSON BARR A.I.A.  
WARREN PLATNER A.I.A.  
JOHN DINKELLOO  
WILLIAM V. LINDE A.I.A.  
S. GLEN PAULSEN

March 15, 1956

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

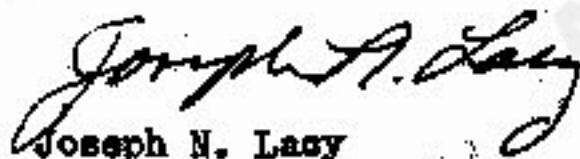
This concerns a bill from Ringland-Johnson, a Des Moines contractor, for labor and material furnished in connection with the installation of the Stuart Davis mural. This work was done when Mr. Davis was in Des Moines supervising the installation of the mural.

The bill was sent to us last December for transmittal to you. On January 6 you passed it on to The Cowles Foundation. We understand that they are not agreeable to any payment beyond the \$265.00 sum previously determined. We find ourselves in the embarrassing position of trying to settle the matter.

The Cowles Foundation agreed to pay \$265.00 toward the cost of mounting the mural. This was determined to be the price to paste the mural directly to the wall. Your proposal to stretch mount the mural was accepted with the understanding that all costs beyond \$265.00 would be paid by you. The Cowles Foundation paid the agreed amount and are unwilling to pay any more. The work done by Ringland-Johnson was required to hang the mural. It seems obvious, therefore, that you are responsible for this cost.

Sincerely,

EERO SAARINEN AND ASSOCIATES

  
Joseph N. Lacy

JNL:jes

cc: Mr. Carl A. Kasten

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March 7, 1958

Mr. Paul Kanter  
9015 Beverly Boulevard  
Los Angeles 48, California

Dear Paul:

At the rate the Doves are selling, I decided not to send you a list until I come back from a short trip to Palm Beach. I shall be back next Thursday. Meanwhile, I am enclosing an earlier catalogue as well as the current one, which has a more complete list of museum representations. Two publicity releases are also enclosed so that you can get our angle. If you think you need any additional biographical data, let me know.

Incidentally, I forgot to mention to you - or did I - that we raised all the Dove prices this year. After studying price catalogues of national exhibitions, I agreed with several of our collectors, that Dove's figures were quite absurd. Thus, we made the change. With no effort at all, we managed to sell 16 paintings during the show (to date) at higher prices. I am telling you this, so that you don't think we hiked up the figures for Los Angeles.

Sincerely yours,

RMH/ah  
RMH's.



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March 6, 1956

Mr. Leslie M. Orr  
The House of Photography Inc.,  
508 East Central  
Wichita 5, Kansas

Dear Mr. Orr:

Forgive me for being so slow in replying.

Upon receipt of the transparencies we tried to locate  
the original 35 mm slide for comparison, and finally  
succeeded in so doing.

Unfortunately the transparencies deviate so greatly  
from the original color organization of the painting  
that we cannot use them for the reproduction. Do  
you think it is possible to get a closer result?  
I shall be most grateful for your cooperation.

Sincerely yours

ESM:la

March 18, 1966

Miss Helene McKinney  
Watkins Gallery  
The American University  
Massachusetts & Nebraska Avenues, N.W.  
Washington 18, D. C.

Dear Miss McKinney:

On my return from a trip, I found your letter.

The only Jacob Lawrence I have available is entitled, "Halloween",  
and may be suitable for your purpose. However, I would suggest  
that you contact the Alan Gallery whom now represents Jacob  
Lawrence. The address is 32 East 65 Street, N.Y.

The only artists we now represent are listed below. While  
Kerfiel, Kuniyoshi, Marin and Shahn have paintings referring to  
the circus, and I believe there is a print entitled, "In Yonkville",  
I can think of nothing specifically of the theatre.

Sincerely yours,

MM/eh



# T H E D E N V E R A R T M U S E U M

SCHIEER MEMORIAL GALLERY

FOURTEENTH AVENUE AND ACOMA STREET

DENVER 4, COLORADO

TELEPHONE YA. 5337

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• MEMBERSHIP

• CHANGING EXHIBITIONS

March 16, 1956

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

The Denver Art Museum will present its 62nd Annual for Western artists this summer during the months of June and July. For the second time, it will be an invitational show of works by approximately 100 artists instead of the usual juried show, selected from some 2,000 open entries. From a list of nearly 200 artists, we hope to make a selection of material which will be diversified, provocative and challenging. I am writing to ask for your cooperation in this project by helping to secure artist handled by your Gallery.

We are interested in securing photographs of recent works by Georgia O'Keeffe from which the exhibition committee will make a selection. A small number of artists are to be definitely included in the show and among this group we would like to include Miss O'Keeffe. Also if you represent other artists eligible for the show (they must be residents of the states west of the Mississippi and Wisconsin and Illinois) we would welcome your suggestions.

Entries will be limited to paintings, prints, drawings, ceramics and sculpture. We would like to hear from you immediately if any of your artists will be participating. For this purpose a return postal is enclosed.

Then, not later than April 15th, we wish to have three photographs of recent works by each artist. These may be either 2 x 2 kodachromes (preferable) or standard black and white glossy prints, approximately 8 x 10 inches, with color indicated. Title, size, medium and price should accompany the photographs. Forms for this information are also enclosed. Those artists, chosen for the exhibition, will be notified by May 1. In case you wish to forward a letter about the exhibition to the artists involved, I also enclose a few copies of our form letter.

The committee of selection this year includes; Alden Megrew, Head of the Art Department at the University of Colorado; Fred S. Bartlett, Director of the Colorado Springs Fine Arts Center and Lewis W. Story, my assistant at the Denver Art Museum.

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# CONTEMPORARY ARTS MUSEUM

6945 OLD MAIN STREET ROAD - HOUSTON, TEXAS

March 12, 1958

Edith Gregor Halpert  
Downtown Gallery  
32 E. 51st St.  
New York, 22, N.Y.

Dear Mrs. Halpert:

Thank you for your letter of March 1 about the Dove painting. It was interesting to learn that it had been reproduced and that Seby liked it. I just finished reading Coates' review in the New Yorker on the Dove exhibit and will look up the other reviews and read them. As you say, it is nice to have a selection confirmed but in the final analysis another's opinion shouldn't matter. It is somewhat like a love affair, isn't it? We are looking forward to having both paintings come to live with us and we hope the love affair will last forever.

There is a matter I would like your opinion on. We are preparing the catalog for the Marin, Tobey, Graves show. It is possible that we might want to quote from Marin's letters and notes. I have been reading The Selected Writings of John Marin, edited by Dorothy Norman. I notice the book was published by Pellegrini and Cudahy but that the copyright was by John Marin. Could you tell me the proper procedure in getting permission to quote in our catalog from his writings. Should I write the publisher? I will appreciate hearing from you as soon as possible inasmuch as we are trying to finish up the catalog within about 10 days.

Thanks and best wishes.

Sincerely,

*Lorraine Gonzalez*  
(Mrs. R. J. Gonzalez)

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## Nassau Galleries, Inc.



Andover, Massachusetts

March 19, 1956

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The Downtown Gallery  
Mrs. Edith Halpert  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

Thank you very much for your kind letter of February 29th which was wrongly addressed and for that reason reached us only today. Please note our address above.

We appreciate very much the photographs which you sent us which we will show our customer. Also many thanks for the details. As I told you I am personally interested in the Ben Shahn water color but could not see my way clear to pay the price of \$1500.00. As you realize this is to become part of the collection I personally offered the Dutch Government for a 15 years display in several museums in the Netherlands. If you could reconsider the price along these lines, I will let you know my decision. Please give me a weeks time with the Sea Matra water color by Marin as my client is down south and will not return until March 21st.

With kindest personal regards.

Sincerely yours,

NASSAU GALLERIES, INC.  
ANDOVER, MASSACHUSETTS



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March 17, 1956

Mr. George Friedland  
270 El Bravo Way  
Falm Beach, Florida

Dear Mr. Friedland:

As you gathered, it was not until considerably later that I realized who you were, and I now regret that I did not take the opportunity to give you some real sales talk in relation to American art.

However, perhaps I can still tempt you into the field by suggesting that you visit the Society of the Four Arts on the opening day of the Marin oil exhibition - the second in the current series. Knowing something about the painting that you have acquired, I feel that in this group you will find examples which will fit in in quality with major French art. I won't make any specific suggestions but there are some of the greatest Marins still available representing quite a variety of phase, period and subject matter. Allen McNab has a list of those which are available and will be glad to give you the information. On the other hand, I would enjoy hearing from you after you see the show, and I do hope that you and Mrs. Friedland will stop in to say hello when you are in New York.

Sincerely yours,

RMH/ok

POW 1/10/56

March 1, 1956

Mrs. Myrtle E. Cox  
4524 Norwoodale Road  
Minneapolis 24, Minn.

Dear Mrs. Cox:

This is to acknowledge receipt of the painting by John Marin,  
following your letter.

I agree that it would be best to have both members of the  
family make the selection and we should be very glad to show  
you the group of Marin's paintings when you are next in  
New York.

I look forward to the pleasure of meeting you.

Sincerely yours,

EMH/ah



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ESTABLISHED 1926

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March 7, 1956

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Re: L. Corrin Strong  
Damaged weathervane

Dear Mrs. Halpert:

In answer to your letter of March 7th, we wish to inform you the above captioned loss was reported to the Insurance Company on February 8th, 1956. It was our understanding at that time the Company would report this claim to one of their adjustors in New York City.

We have telephoned the World Fire and Marine Insurance Company today requesting them to investigate this matter at once. If you have not heard from these adjustors within a reasonable length of time, please let us know.

Yours very truly,

J. BLAISE de SIBOUR & COMPANY



J. Blaise de Sibour

JBS:ad

muddiest of colors. Then There's a host of reminiscences betraying The father and The Son and The holy ghost (Picasso and Buffet and Leger) and Then there are a half dozen or so which attract and hold your attention on as art and That makes The show worth while - don't you think?

I'm going to Europe in late May but I hope to be in N.Y. long before Then - will let you know when.

Love -

Pete





# south plains art guild

3408--38th

LUBBOCK, TEXAS

March 17, 1956

Arlyn Press Inc.  
270 Lafayette St.  
New York 12, N.Y.

Dear Sirs:

In regard to a statement just received from you concerning Air-freight for shipment of 300 A B C for Collectors of American Art booklets, I should like to say since I directed all the correspondence concerning the booklets I have never before received any notice that the South Plains Art Guild owed anything. On May 15th 1955 I air-mailed a letter, enclosing a check for \$30.00 for 300 booklets ABC for Collectors of American Contemporary Art, to Virginia Field, c/o American Federation of Arts, 1083 5th Ave, N.Y. 28, N.Y. Making the check payable to the Princeton Press. The booklets were desired for an opening show of contemporary decorators. In two weeks I had not received even a reply that my order had been received but my check had been cashed on May 23rd so I sent a night letter to (Miss Field) to state that "if the booklets were not in the mail at that time to cancel the order." As we would not benefit having the booklets if they were not here for the opening of our Decorator's Show, which was on Sunday, May 29th.. If the booklets had been placed in the regular railway express at the time my order was received there was ample time for us to receive the booklets for the opening of our show. Which, incidentally was attended by over 400 people. The booklets did arrive days after the opening of the show by Air-Express, which we certainly had not requested, being no need for it had the order been handled efficiently. Due to the fact the booklets were not here for the opening we were compelled to sell the booklets at cost to us (10¢ ea.) to Texas Tech Museum and grateful for their purchase.

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MARION KOOGLER McNAY ART INSTITUTE

755 AUSTIN HIGHWAY  
SAN ANTONIO 6, TEXAS

14 March 1956

Dear Edith,

I apologize for not having written sooner, but we have experienced one of those interludes when every exhibition changes, every club meets, and I have to go out of town.

We are elated at the prospect of a Zorach show, and the difficulties you mention have nothing to do with the business, or almost nothing. Mr. Zorach is just a first-rate sculptor, and we happen to need a sculpture show.

How do you feel about the dates 27 May to 24 June?

I am completely in your hands about this exhibition, for only you know what is available through private collectors, and what Mr. Zorach has in his studio. We have one watercolor in the McNay collection, happily, Popham Beach and dated 1933, which apparently Mrs. McNay got from the Downtown Gallery. Thus I would like to include a representative group of watercolors also. If we could have ten sculptures, including one fairly good-sized piece, about twenty watercolors, and say four or five big photographic blow-ups, I think that would make an impressive exhibition, and at the same time not involve a vast expenditure.

That is the next problem. I figure that from our own budget and from local appropriations I can get about \$1,000. Within that budget we may be able to include a good many more pieces of sculpture, particularly small pieces which could be crated and sent as one shipment.

I want to do a nice looking catalogue, not a *raisonné*, but one impressive enough that we can give it wide circulation in Dallas and Houston.

The photographic enlargements can be done in San Antonio by one of the aerial survey companies.

The more I think about this, surely we could get twenty pieces of sculpture here, and thirty watercolors. There is Sylvan's piece, and perhaps there are others in Texas.

I enquired about trucking, thinking that we might engage a whole van for the shipments, but that was fearfully expensive, and to rent a Hertz van out of New York would for the round trip run about \$755. so that I think an inexpensive freight shipment will be the cheapest answer, even

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March 16, 1936

Mr. J. Vandenberg  
146 Argilla Road  
Andover, Massachusetts

Dear Mr. Vandenberg:

Not that I want to rush you, but with the activity in Marin's paintings at present we are not very keen about withholding three important pictures any longer than we have to. Thus, I am writing to ascertain whether you have made any decision as to which painting you would like to have sent out on approval.

The Shaks does not matter since it is on exhibition at present in Columbus, Georgia, and won't be shown here anyway.

It was nice seeing you and I hope to hear from you shortly.

Sincerely yours

WMA



March 9, 1956

would derive the satisfaction of furthering the interests of all creative artists. Mr. Zorach is interested in furthering the interests of all creative artists.

The foregoing should serve to indicate to you one set of considerations - financial and moral - with which Mr. Zorach and I must deal.

Mr. Zorach, however, is not unmindful of other considerations. He knows that you personally manifested an artistic kinship and appreciation in sponsoring the project. He believes, as I do after talking to you, that, when you contemplate the prospect of the bank's facade befeft of Mr. Zorach's sculpture, you will experience many of his pains. Mr. Zorach also is mindful of the existence of genuine differences of opinion and changes of mind. It is hard for him to accept the idea that the many individuals with whom he dealt throughout the period of the creation of his work and on his visits to Texas should have so far have changed their feeling about it as now not to want to see it displayed. He does not wish to believe that the personal opinions expressed by them to him, and to others, on many occasions, did not reflect their true feelings then, whatever they may now be. It is a part of his basic credo not to harbor personal animosity. Rather, he seeks sympathetically to understand motivations of others and even to endure actions to which most people would not reconcile themselves. Mr. Zorach even recognizes why trustees of a bank might feel constrained to follow a course of action, injurious to him personally, as a lesser evil than adherence to a principle with possible injury to the institution.

The financial aspects of the "termination" of Mr. Zorach's contract must be viewed, therefore, as only a part, and a lesser part, of the whole. I would appreciate it if you would present this letter and discuss the matter with the trustees of the bank and consider whether a solution along the lines following might be worked out.

#### A Possible Solution

Any solution must presuppose payment of the full purchase price of the sculptures so that the works may be completed and Mr. Zorach's relationship with the foundry and enlarger continue unimpaired.

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EDITH GREGOR HALPERT, CARE DOWNTOWN GALLERY

32 EAST 51 ST

DISPOSE PICTURES YOUR LETTER SECOND SATISFACTORY

LETTER FOLLOWS

PAUL LAMB

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

[MARCH 1956]

51 Indian Rd.  
Newark, Delaware

The Downtown Gallery,  
32 E. 51 St.  
New York, N.Y.

Dear Madam,

Last Friday I visited your gallery and thoroughly enjoyed the exhibits as well as our little chat about painting. Later on I wished I had asked your name.

My husband and I are very interested in Modern painting. Now and then we buy a picture in the moderate price range.

We expect to go to Doran, East





300 ROOMS

# Hotel Jayhawk

TOPEKA, KANSAS  
OPERATED BY  
MOSEBY HOTEL COMPANY



March 13, 1936

E. Halpert —

Check on acct. — I will begin  
to make payments on the Morris

favor soon

Any possibility of a "package-deal"  
price on a Georgia O'Keefe — ?

May get to N. Y. in early April —  
but nothing is much assured

Yours etc

Mrs. Barclay  
Josephine E. Barclay



Jayhawk Junior — Topeka, Kansas



Jayhawk Third — Junction City, Kansas

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researchers are responsible for obtaining written permission  
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established after a reasonable search whether an article or  
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CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

C  
O  
P  
Y  
for MRS. EDITH HALPERT

March 1, 1956

Dear Mr. Marin:

This is merely to let you know that W. S. Budworth and Sam will get in touch with Downtown Gallery later this month to make all necessary arrangements for collecting, packing and shipping the water color by your father entitled American Telephone Building, New York City, which you are so kindly lending to the AMERICAN ARTISTS PAINT THE CITY EXHIBITION from June through October, 1956.

Your picture, you know, will be fully insured by the Art Institute of Chicago against all risks for the amount indicated for all transits and while it is on exhibition in the American Pavilion at the Venice Biennale. We will be glad to send you a copy of the catalogue as soon as it is published.

Thank you again for allowing us to include the water color in the exhibition.

Cordially,

Katharine Kuh  
Curator of Modern Painting and Sculpture

Mr. John Marin, Jr.  
c/o The Downtown Gallery  
32 East 51st Street  
New York City 22, N. Y.

P.S. I am sending a copy of this letter to Mrs. Halpert.

Not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



March 7, 1956

Mr. Gordon M. Smith, Director  
The Buffalo Fine Arts Academy  
Albright Art Gallery  
Buffalo 22, New York

Dear Mr. Smith:

As so many of the Dove paintings have been sold during the exhibition, it seemed rather foolish to send you photographs of those on view. However, I was under the impression that Mr. Knox has specifically chosen "Bittersweet Tree" and, therefore, sent you a color transparency for your consideration. If this is not the painting you want, may I suggest that you wait until your next visit to New York when we can show you not only the pictures listed in the catalogue, but also a good many others of equal quality which we have in stock including a balance of the group recently found and others that we have withheld from sale because of the previous shortage. Don't you think this would be a better plan? We could, if you like, send two or three paintings that you select to Albright at your convenience.

Meanwhile, if you have decided against the "Bittersweet Tree", won't you be good enough to return the color transparency. We can, of course, continue holding the picture until your visit.

It would be nice to see you.

Sincerely yours,

HMS/ek

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## NEW-AGE COLOR-SLIDES

Rosa Pringle, Director

138 W 15, NYC 11  
8 March, 1956.

Dear Mrs. Halpert,

I have more slides of the artists you asked for, (with exception of Dove).

I am very sorry for this seemingly unpardonable miss-up.

The additional ones were all in a small metal display-file which had inadvertently been moved out of my office some weeks ago, when painting had to be done in our apartment. It was so much smaller than my other cases, it got packed into a box with some of my books and catalogs.

I am listing the titles I have on the attached sheet, and will be glad to put the order in work for you if you will let me know.

I will have to ask 75c (if picked up) this time, or 85c if delivered. As I explained, my mounters notified me after I started on the former order, of their increase in price, 10c per slide.

Yours sincerely,

*Rosa Pringle*  
(Rosa Pringle)

*Pick up 8/5/56  
Gifts*  
*Thanks for your checks*



*from the desk of*  
SYLVAN LANG

3/14/56

Mary and I are deeply grieved, really heartbroken, over unfavorable reports which we have just received as to the results of an operation on Sidney Berkowitz. I was told to treat the matter as strictly confidential but am sure you know something about it. Mary wants to do anything that would give any comfort to Rosalie, even to the extent of giving up the trip to the West Coast in order to go up and be with her, so if there is anything that you think we should do, please phone Mary immediately.

March 3, 1956

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51 Street  
New York, New York

Dear Mrs. Halpert:

In answer to your letter of February 27, I will try to relate to you what I know about the telephone call to me at the Newark Airport concerning the Marin painting.

On my very first visit to The Downtown Gallery I met a young man, whose name I do not recall, but who was employed by the gallery. During our conversation I explained that I lived in St. Paul, Minn., and visited New York often because of my assignment on the Minneapolis-New York run for Northwest Airlines. I explained, in fact, that I was due out of Newark Airport that same afternoon. Before leaving the gallery, I noticed a Marin watercolor which was resting on a chair. It was not hanging on the wall. I asked this man the price of the painting, and he replied the price was \$1500.

Later in the day, I was at Newark Airport preparing for a flight to Minneapolis. I had just completed and filed my flight plan, and, having a few minutes before boarding the plane, I walked into the passenger lobby. I had not been in the lobby more than a very few minutes before I was called, via the public address system, to the telephone at the Northwest ticket counter. When I answered, it was another man from The Downtown Gallery who introduced himself on the telephone as Charles Alan. He said that he had understood I had been quoted \$1500 on a certain Marin watercolor earlier that day, and although he was very sorry to say so, there had been a mistake. He explained the price was really \$2500 instead of \$1500.

I have never associated this incident in any way with high-handed business. On the contrary, my impression was that the gallery had been rather efficient in tracking me down in such a short time in order to rectify the misquotation in price.

Incidentally, the Marin watercolor mentioned here was not the one I subsequently bought and the one on which you so generously made the reduction in price.

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



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purchaser is living, it can be assumed that the information  
is published 60 years after the date of sale.

March 7, 1946

Mr. Paul Lamb  
Union Commerce Building  
Cleveland 14, Ohio

Dear Paul:

As you gathered from my correspondence, the pictures did  
arrive in good order and I am now cashing the first two  
checks. The others will follow as sales are effected.

April is some so far away, but I expect to be here at the  
time and shall be delighted to see you.

Sincerely yours,

RM/ek  
RM

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researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

March 13, 1950

Mr. Porter A. McCray, Director  
The Museum of Modern Art  
11 West 53rd Street  
New York, N. Y.

Dear Porter:

The document you requested is enclosed.

Incidentally, we have a photograph of Zorach with this  
particular sculpture, and I wondered whether it will be  
of any use to you. Do let me know.

Sincerely yours,

RMH/ek  
Enc.



SYLVAN LANG  
LESLIE BYRD  
DALTON CROSS  
BERNARD LADON  
JESSE H. OPPENHEIMER  
JOHN P. GILES  
PERRY D. DAVIS, JR.

LAW OFFICES  
LANG, BYRD, CROSS, LADON & OPPENHEIMER  
1500 MILAM BUILDING  
SAN ANTONIO 5, TEXAS

March 1, 1956

8491

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

I had a very pleasant talk with Mr. Hourwich Tuesday afternoon, and after talking to Mr. Bryan at a later hour that date, wired Mr. Hourwich on Wednesday per copy of telegram transmitted herewith, then left for Austin and have just returned.

This will be a lengthy letter, and I call your attention particularly to Mr. Bryan's repeated statements as to the bank's willingness to make payment of all sums due, which matter I will go into in detail hereinafter.

Attached hereto please find memorandum of authorities prepared by our firm after a review not only of our own library but also of various law reviews in a law school library here on the question as to whether the contract with the bank could be specifically enforced. This is not a complete brief, as I stopped our Mr. Giles from proceeding further after our telephone conversation Tuesday morning. Am sending a copy of this letter, as well as the memorandum, to Mr. Hourwich, although I realize that he has already gone through similar matters and is thoroughly familiar with the question here involved. Please forward all letters previously written to you herein to Mr. Hourwich so that he may have a complete file, even though such letters do not cover all of the matters which we discussed in our numerous telephone conversations.

Objectives to be Accomplished

My understanding of the wishes of Mr. Zorach and yourself, as you expressed them to me, was that primary consideration should be given to seeing if we could force the bank to erect this sculpture above the entrances on the three streets as mentioned in the bank's letter-contracts. This could only be accomplished if from a legal standpoint we had the right of specific performance -- and of course the bank at a later date could have taken down the sculpture -- or if through pressure of prominent individuals and customers, or publicity if necessary, we could have forced the bank to accept and erect these sculptures. A study of the law convinced us that we could not enforce specific performance, so the next step would have been to exert the necessary pressure to accomplish this. In the alternative, of course, we were clearly entitled to at least the amount covered by the letter-contracts and possibly additional damages.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published 60 years after the date of sale.



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## NEW-AGE COLOR-SLIDES

Rosa Pringle, Director

138 W 15, NYC 11

ADDITIONAL D-T Gallery Artists: as of 3/8/56

O:KEEFE: Continued:

Red Canna.....	1
Ram's Head w. M.ellyhecks...	1
Ditura & Pedernal.....	1
Barns.....	1
Ram's Horn w. Br. Leaves...	1
Poppy.....	1

	6
For'd. (Total).....	29

Final:.....35

R.P.



CONTEMPORARY ARTS MUSEUM

6945 OLD MAIN STREET ROAD — HOUSTON, TEXAS

March 16, 1956  
Air Mail

Mrs. Edith Gregor Halpert  
32 East 51st Street  
New York City 22

Dear Edith:

For the catalogue of the Marin, Tobey and Graves show we need to know how to indicate the leader line for Downtown, New York City, 1923. On your list it is marked NYS. I assume this belongs to you, but would like to know how you wish to be listed.

The show is going to be great. People are really excited about it. You are wonderful to be so generous to us.

Sincerely yours,

*Jernayne MacAgg*  
Jernayne MacAgg  
Director

JM:m

*Pl. write  
Marine Estate*

March 7, 1958

Mr. George B. Callier  
Director of Museum Education  
The Art Institute of Chicago  
Chicago 3, Illinois

Dear Mr. Callier:

I was very glad to hear from you and to learn that you are having an "interesting time".

Indeed, I shall be very glad to see Miss McDermott, but regret that it will not be on this trip, since I am leaving for Florida tomorrow and won't be back until the latter part of next week. I shall leave word here suggesting that she address herself to the Bureau Graham Gallery which is looking for new talent. Perhaps you are not aware of the fact that we have changed the setup here and are concentrating entirely on the ten artists whose names appear below. The others were transferred with Charles Allen to a separate gallery. After 38 years, I decided to taper off and let the young generation promote young art.

When you are in New York, I do hope you will drop in to say hello.

Sincerely yours,

RMH/ek



LEOPOLD TSCHIRKY  
THORNBROOK ROAD  
ROSEMONT, PA.

March 12, 1956

Mrs. Halpert  
Downtown Gallery  
32 E. 51 Street  
New York City

Dear Mrs. Halpert:

I believe Mr. Henry Clifford of the Philadelphia Museum of Art spoke to you about 3 paintings that I should like to have appraised. They are paintings of religious subjects and very old - possibly 200 to 300 years old. Mr. Clifford has seen them and admired them very much and it was he who referred me to you as a party well qualified to make such appraisal.

I tried unsuccessfully to reach you on the telephone last Friday to make an appointment to come to see you with the paintings and was told that you were out of town and not expected back until some time next week. And so I write this letter to inquire if it would be convenient to you for me to bring the paintings in early in the morning of Friday, March 23. In that case I could be at the Downtown Gallery as early as 9 AM.

So will you be good enough to drop me a line when you return, advising if that date and time will suit and if so I shall arrange accordingly.

Very truly yours,

*L. Tschirky*  
M.E.

LT:me

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# **T H E D E N V E R A R T M U S E U M**

SCHLEIER MEMORIAL GALLERY

FOURTEENTH AVENUE AND ACOMA STREET

DENVER 4, COLORADO

TELEPHONE: YA. 5337

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The 62nd Annual for Western Artists will be held in the Denver Art Museum this summer during the months of June and July. For the second time, we plan an invitational show of work by approximately 100 artists. From a list of nearly 200 artists we hope to make a selection of material which will be diversified, provocative and challenging. I am writing to ask for your cooperation in this venture.

On behalf of the exhibition committee you are invited to submit three photographs of recent works. From these photographs, the committee composed of Alden McGrew, Head of the Art Department of the University of Colorado; Fred S. Bartlett, Director of the Colorado Springs Fine Arts Center, and Lewis W. Story, my assistant at the Denver Art Museum, will make a selection for the exhibition. Entries will be limited this year to paintings, drawings, prints, ceramics and sculpture. In some instances the committee has expressed a wish for a specific medium from certain artists. In such cases, an asterisk at the bottom of the letter will indicate the choice.

We would like to hear from you immediately whether or not you wish to participate and for this purpose a return postal card is enclosed. If you are participating, we need to receive photographs and other information no later than April 15. Photographs may be either 2 x 2 kodachromes (preferable) or the standard black and white glossy prints, approximately 8 x 10 inches, with color indicated. Title, size, medium and price should accompany photographs. A form for this information is enclosed. Those artists chosen for exhibition will be notified by May 1, 1956.

The 62nd Annual will be held at Schleier Gallery from June 11 through July 30, 1956. Please address ALL communications and shipments to: 62nd ANNUAL EXHIBITION, Schleier Gallery, Denver Art Museum, 1343 Acoma Street, Denver 4, Colorado. The Museum will pay round trip shipping; insure works in transportation and during exhibition; and pay costs of cataloguing and publication.

I do hope you will participate in this well-known Annual and help to make it the finest exhibition ever. With every good wish, I am,

Sincerely yours,

Otto Karl Bach  
Director

OKB/mjd



March 5, 1956

ESTATE OF LOUISE C. MURDOCK  
MURDOCK BUILDING  
111-112 EAST DOUGLAS AVE.  
TELEPHONE AMHERST 2-1984  
WICHITA, KANSAS

Dear Edith:

Please excuse the long hand writing - my secretarial help is ill. The memorandum is written in duplicate, so ample protection is insured. Because of the present confused state, I feel that it is unwise to contract to buy more than one Dove. Perhaps there will still be one, more, when the confusion is cleared away. There would be less question about another picture, if by another artist - which is no reflection on Dove, but lack of understanding.

Thank you for your consideration and sympathy with my problems

Elizabeth Weaver

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published six years after the date of sale.



SYLVAN LANG  
LESLIE BYRD  
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BERNARD LADDON  
JESSE H. OPPENHEIMER  
JOHN P. GILES  
PERRY D. DAVIS, JR.

LAW OFFICES  
**LANG, BYRD, CROSS, LADDON & OPPENHEIMER**  
1800 MILAM BUILDING  
SAN ANTONIO 5, TEXAS

March 1, 1956

8491

Mrs. Edith Halpert  
32 East 51st Street  
New York 22, New York

Dear Edith:

Please read every line of this long letter immediately -- you need not read enclosed brief -- and then drop me a note giving your reaction. Naturally Robert Straus is very disappointed that we are not trying to force the erection of the sculpture. Personally, I breathed a sigh of relief as I had held up my plans for California for ten days because of this matter.

As you know from our telephone conversations and my correspondence with you, I have been giving at least half of my time for the last two weeks, as well as the time of some of my partners, to trying to work something out that would permit these sculptures of Mr. Zorach to be displayed. I do not mention this from the standpoint of a fee since I prefer to leave such matter to you, but frankly, after my phone conversation with you and Mr. Hourwich, I had a horrible let-down feeling.

It is not everyone in my position and with the type of conservative clients which we have, who would have been willing to go to bat to prevent an injustice being done, but as you know I had determined that regardless of offending many people I was going to pursue this matter to the limit.

I am not at all angry about the matter but really quite sad.

I did not mention to Mr. Hourwich over the phone that my investigations in Dallas indicated to me that there were definite overtones of anti-Semitism herein especially as three of the four artists -- Kuniyoshi is dead -- were Jewish. This matter could not be proved by anyone but some of the prominent people who are behind the protest in Dallas have been known as radical anti-Semites. It is possible that the bank might have feared that this issue might be raised, just as some Dallas people feel it exists, but knowing nothing of Mr. Hourwich, I did not discuss it with him.

Since dictating the long letter attached, Mr. Jerome Crossman telephoned me this morning -- as he was in San Antonio to make a talk -- and said that quite a few people in Dallas had heard from Houston that the bank had decided not to erect these sculptures. He thought that one of the wives of one of the officials of the bank had made the statement but did not know its source. Robert Straus in a phone conversation has also indicated several people in Houston know about the matter.

From the standpoint of your 25 per cent commission of amounts to be paid Mr. Zorach, I think you should let Mr. Hourwich know that you feel that Mr. Zorach should be given substantially more than the amounts specified

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rior to publishing information regarding sales transactions, senders are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 17, 1956

Mr. Earle Grant  
3822 Nichols Street  
San Diego, California

Dear Earle:

It was so good to hear from you. Many years have passed since you have paid me a visit in New York, and I keep wondering why you stay away from the big city.

The photograph did arrive and I can now give you a more intelligent estimate.

The official appraisal is enclosed in duplicate, so that you may give one to your tax accountant. I am also listing the insurance valuations of two of the pictures.

Portrait  
Emile Zola

THE BROWN HAT  
GIRL IN WHITE DRESS

\$2000  
\$1500

Many thanks for voting for the Sheeler. I was very pleased that this particular example, one of his tops, was acquired for the gallery. I, too, am sorry that you won't be in Kansas City - the date has been shifted to the 25th - as it would have given me an opportunity to see you. My best regards to you and Elsie.

Fondly,

302/ck  
Enc.

LIBRARY OF HARVARD UNIVERSITY  
CAMBRIDGE, MASSACHUSETTS  
THE HOUGHTON LIBRARY

19 March, 1956

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

The reason we are seeking Ben Shahn's address is in order to request his permission to reproduce one of his works for a Christmas card for the Fogg Art Museum of Harvard.

Gordon Washburn, Director of the Carnegie Institute, sent me Mr. Shahn's 1955 card, "Sweet was the Song," and I was struck with the effectiveness of this. As Secretary of the Fogg Museum in addition to my Library duties, each year I must choose subjects for Christmas cards and would like very much to use the cover design of the angels from Mr. Shahn's booklet, "Sweet was the Song." We would plan to have 3000 cards printed, if Mr. Shahn gave permission, each with a credit line, of course. Although the Fogg does not make much money on such things, doing it mainly as a service to the academic community and for the "Friends of the Fogg," if Mr. Shahn felt there should be a royalty or payment for the privilege, we would see that this was done.

Can you advise us in this matter? Since preparations for such publications must be made months ahead of time, we are most anxious to reach a decision.

With many thanks for any help you may be able to give us.

Sincerely yours,

*Philip Hofer*

Philip Hofer  
Curator of Printing and Graphic Arts

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117 Putnam Park  
Greenwich, Connecticut  
March 7, 1958

Edith Gregor Halpert  
The Downtown Gallery  
32 East 51 Street  
New York, New York

Dear Miss Halpert:

I would appreciate the opportunity of showing you a sample of my work during the week of March 19, if it is convenient.

In 1955 I toured Europe and spent ten months in Paris. I completed work in pen and ink, gouche and watercolor while there. I exhibited some of my work at the Galerie Beaux Arts in Paris .

Since my return, I have remained in Greenwich painting. I have just had my first one-man show at the Leonid Kipnis Gallery in Westport, Connecticut. In the fall I will have a second one-man show at the Greenwich Library, Greenwich Conn. It is now my wish to become associated with a New York Gallery.

I was born in New York City, am twenty six years old. My work is done in gouche, oil and watercolor.

Thank you for your consideration.

Sincerely,

Betty Mallos

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information may be published 60 years after the date of sale.

*Planned  
Ms*

March 17, 1966

Mr. John Lear  
Philadelphia Art Alliance  
851 South Eighteenth  
Philadelphia 8, Pennsylvania

Dear Mr. Lear:

I, too, enjoyed the visit and I am glad that we had material  
of interest to the Alliance.

An official consignment sheet is now enclosed listing the  
individual items, prices, and insurance valuations. No doubt,  
you will let us know sufficiently ahead regarding pickup dates  
as the circus figures will have to be picked up at the Man-  
hattan Storage and Warehouse Company - 34th Street & 7th Ave. -  
New York City.

Sincerely yours,

RM/ck  
Enc.



March 7, 1956

Mr. Stephen Stone  
180 Elgin Street  
Newton Center, Mass.

Dear Steven

Although late this letter expresses my gratitude for the  
loan of the O'Keeffe painting.

The exhibition, as you may have heard, was a great success  
and your O'Keeffe was one of the most admired paintings in  
the show.

When are you and Sybil planning to be in New York? I am  
off for Palm Beach this evening but will be back on the  
15th of this month. I do hope to see you soon. Best re-  
gards.

Sincerely yours,

ESK/ek  
Enc.

P.S. Won't you please sign and return the enclosed card.



# KAREN HORNEY CLINIC

in association with The American Institute for Psychoanalysis

115 East 31st Street • New York 16, N. Y.  
Murray Hill 4-5350

HERMAN RIKELMAN  
Executive Director

March 2, 1956

Mrs. Edith G. Halpert  
Downtown Galleries  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

Thank you for arranging to have the picture donated by Mrs. Shapiro, transferred safely to us. Thank you too for having someone as pleasant and as informative as Mr. Allen to answer a dozen naive questions, with patience and understanding.

During our conversation I told him about the Art Event the Clinic is holding on April 29th. Nearly 50 canvases have been donated so far by famous artists, famous name amateurs and by younger artists who have received recognition but are not yet known to the general public. All of the artists' names will be masked, and all pictures will be sold for \$25, whether they are Picassos or John Does. For the opportunity of making that purchase our guests will buy tickets to slip into a slot beneath each picture. At the end of the evening one lucky name will be drawn from each box and the picture will then be his for \$25.

This is such an important event for us, Mrs. Halpert. You see, the Clinic gives free and low cost psychoanalytic treatment regardless of race, color, creed or national origin, and depends completely on individual donations for support, so you can understand why a fund raising event has to be successful.

I asked Mr. Allen if by some wonderful chance you might donate a picture to us. He was doubtful

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MARION KOOGLER McNAY ART INSTITUTE

755 AUSTIN HIGHWAY  
SAN ANTONIO 6, TEXAS

3.16.56

Dear Edith

Enclosed please find a check as  
down payment on our beautiful  
Dress

Love and kisses



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MONROE STREET AT SCOTTWOOD AVENUE

**TOLEDO 2, OHIO**

March 14, 1956

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

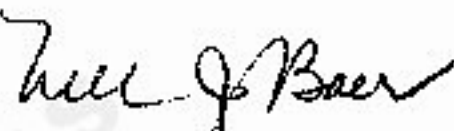
Dear Mrs. Halpert:

The paintings by Stuart Davis which you lent us for exhibition in February are being shipped to Budworth and should be delivered to you very shortly. We hope they reach you in good condition.

Thank you very much for your help in making our exhibition a success.

With best regards,

Sincerely yours,



Nell J. Baer  
Assistant to the Director

NJB:A

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March 17, 1938

Mr. & Mrs. Kate Spingold  
151 Wells Road  
Palm Beach, Florida

Dear Spingolds:

I am enjoying a white St. Patrick's Day and the usual bee-hive activity at the gallery. It just occurred to me, that this is the first time that Irish luck ran out, as the streets are full of slush.

I cannot tell you how grateful I am to you for making my short holiday so thoroughly enjoyable. You are both darlings and it was a great privilege to enjoy your extraordinary warmth. I hope to see you when you get back to New York and try, in some measure, to reciprocate.

Affectionately,

RM/cz

Office of  
LAURENCE SICKMAN  
DIRECTOR

WILLIAM ROCKHILL NELSON GALLERY OF ART  
(The William Rockhill Nelson Trust)  
ATKINS MUSEUM OF FINE ARTS  
KANSAS CITY 11, MISSOURI  
Cable Address: Neltrust

UNIVERSITY TRUSTEES:  
ROBERT B. CALDWELL  
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DAVID T. BEALS

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March 5, 1956

Mrs. Edith Gregor Halpert,  
Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

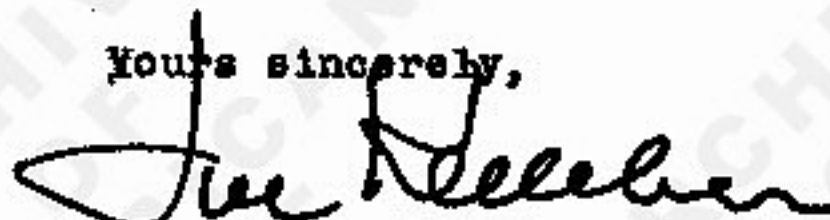
Dear Mrs. Halpert:

Your plans for the trip West are very fine. I shall telephone the Bellerive Hotel and confirm your reservation. I have written to your friends in Topeka as you requested and from publicity other friends of yours in town should certainly know of your presence.

I have not been able to determine whether Bill Kemper will be back in time for your lecture but if so we will certainly have him lined up to be on hand. We certainly are looking forward to your arrival.

With very best wishes.

Yours sincerely,

  
Patrick J. Kelleher  
Curator of European Art

PJK:pk



CENTRAL COLLEGE

PELLA, IOWA

13 March 1956

Miss Edith Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Miss Halpert:

I have been searching and searching for a "Sugar Daddy" and altho I find many prospective Daddies, there seems to be a shortage of sugar. We kept the drawings hanging throughout the month of February and had some nice publicity in the Des Moines Register as well as the local paper.

I am very partial to the Marin street scene as well as the Zorach cats but as I frankly said in a recent letter, it is beyond our budget to handle them. I certainly don't say this in any attempt to "deal" with you or to pressure you into lowering the prices. There is no doubt in my mind whatsoever that the drawings are well worth the prices. I look at them in something of the same attitude that I look at a Cadillac when I'm used car shopping.

Let me thank you once again for making the things available for us to see anyway. If you are not in a great rush, I will wait for a few days to crate them. Last night we brought a new son home from the hospital and Thursday Ralston Crawford is visiting the campus for two days..... we're busy.

Thank you once again for letting us have the drawings.

Sincerely,

  
Lawrence Mills

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 Mrs. Edw. B. Lansenring

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EMAR. 15, 1956]

**THE SMITHSONIAN INSTITUTION  
TRAVELING EXHIBITION SERVICE  
WASHINGTON 25, D. C.**

**The paintings listed below have been received in  
satisfactory condition:**

**"Washington Family Tomb", fireboard - Given 1830  
"The Brown Children" - William Prior  
"Mrs. Franklin Pierce as a Bride" - Given 1820  
"Mr. Franklin Pierce as a Groom" - Given 1820  
"Girl with Bird" - G. L. Levin  
"Miss Anna Blair" - I. J. N. Bradley  
"Mrs. George W. Brown" - William Prior  
"Mr. George W. Brown" - William Prior**

**DATE:**

**SIGNED:**

**Mountain Gallery  
32 East 51st Street  
New York, New York**

rior to publishing information regarding sales transactions,  
executives are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
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PHILADELPHIA  
ART ALLIANCE



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261 SOUTH EIGHTEENTH PHILADELPHIA 3

March 13, 1956

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Mrs. Drabkin, Mrs. Reinsel and I were certainly grateful to you for the ease and cooperation with which we found choosing circus pictures at your gallery.

As you know, the Art Alliance works on a committee basis, so that my real concern are those paintings in the oil medium, but to avoid a number of letters coming to you from the chairman of each committee, it would seem more sensible for me to earmark those items which we hope to be able to use in this one letter. Provided the following items are available for our exhibition, to be held from May 21 to June 17, we would like to borrow:

"Strong Woman and Child" by Kuniyoshi  
"Circus Clown" by Marin  
"Circus Ring from Backstage" by Karfiol  
"Carnival" by Arthur Dove  
"Harlequinade" by Ben Shahn

Then, if you are still willing to lend the things that are your own property, we would like very much to have:

"In Vaudeville" by Demuth	ms	7500.-
"Circus Rider" by Chagal (loaned anonymously)	"	7000.
"Circus Lady" by Nadelman (if we can arrange to have it brought by automobile)	"	7000.
The Merry-Go-Round Model	S.P.	375
The Two Wooden Circus Figures	S.P.	500 for

Specific dates for pickup and return and insurance arrangements will be made at a later date.

Again, many thanks.

Sincerely,

*John Lear*  
John Lear

Chairman, Oil Painting Committee

Laurence H. Eldredge  
President  
Henry C. Pitt  
Vice-President  
Edward Starr, Jr.  
Financial Vice-President  
James P. Magill  
Treasurer  
James Kirk Merrick  
Secretary  
Dorothy Kohl  
Executive Director

JL/hg



not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

NEBRASKA ART ASSOCIATION

HOWELL HALL, 208-UNIVERSITY OF NEBRASKA

*LP*  
*POL as cust*  
LINCOLN, NEBRASKA

March 1st, 1956

Dear Miss Halpert,

*She brought the burn at A.P.*  
Mrs. Walt asked me to send you the address of the Sheldons which is:

Mr. & Mrs. A.B. Sheldon P.O. Box 539, Lexington, Neb.

This has been a very unhappy winter for me. When I was in Des Moines in October, my wife was unable to go with me because she was not feeling well. By the first of November her condition became worse and we had to put her in the hospital, and she passed away on Jan. 30th with a liver cancer. After 38 years of married life it is something to find yourself completely alone and adrift.

Our 1956 spring annual seems to be very successful. I have heard not a word of criticism.

Best wishes,

*Fred Wells*

**C O R Y**  
C O R P O R A T I O N  
221 North La Salle Street  
Chicago 1, Illinois

Office of the President  
J. W. ALSDORF

March 15, 1956

AIR MAIL

The Downtown Gallery, Inc.  
32 East 51st Street  
New York 22, New York

Attention: Miss Edith Halpert

Dear Edith:

Marilynn and I certainly enjoyed seeing you last week in New York City, and were delighted to be able to make our first purchase from you.

We are most excited about the Marin watercolor, and check in payment of your invoice No. 7222 of March 8th in the amount of \$700.00 you will find enclosed.

1915

The picture is now being reframed and will shortly be sent on to us, and we are, of course, retaining all of the provenance on the back.

On your bill you list this watercolor as being of West Point and Vicinity. I believe you are in error, as I recall it is of Penobscot Bay, Maine. In any case, when we get the picture reframed I will get the data from the back, so that you can send me a corrected bill, if necessary, for my records, and at that time I would also like to have a gallery sticker for the picture and photo if you have one for our records.

We are anxiously awaiting the two early Americana horses and wonder when they will be shipped and billed.

We look forward to getting together with you soon again, either here in Chicago or in New York City.

Best regards,

Cordially,

J. W. Alsdorf  
rs  
Enc. Check #3103

Not to publishing information regarding sales transactions. Researches are responsible for obtaining written permission from both artist and purchaser involved. If a name is published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



March 17 [1956]

The Downtown Gallery  
32 East 51<sup>st</sup> Street  
New York New York  
Dear Sirs -

Because of my admiration for Mr. Shahn's work, I have chosen to write a paper, for one of my courses, concerning his use of symbolism. Writers speak of the structural, the propagandist, the esthetic aspects of his art but very little appears to have been written concerning his use of symbolism. I suspect that Shahn's prints, perhaps more than the paintings, contain more direct elements of symbolism. I particularly think of The Phoenix, and Where There is the Book There is no Sword - two prints which I purchased at your gallery. However, there is a great deal of his work which I have not seen and, with your permission, I would like to visit



Mrs. Edith Halpert

-4-

March 1, 1956

concerned, I must advise that in a conversation with Robert D. Straus of Houston of about ten days ago, I think, though I am not positive, that Mr. Straus advised that he met Mr. Bryan at a party in Houston a few weeks ago and that Mr. Bryan had told him at that time that, with the works of a contemporary artist on the interior of the bank and of a traditional sculptor on the exterior, they "should certainly be pleasing everybody" or else that they were playing "both ends against the middle" or something of the sort. In any event, from Mr. Straus's advices to me, and if you wish you can of course write or phone him, Mr. Bryan at that time seemed to be pleased and proud of the fact that they were going to use the work of both Tamayo and Zorach.

#### Probable Attitude of Houston Newspapers

In view of your original instructions to me, I think the following will also be of considerable interest:

So that Mr. Hourwich will understand the local atmosphere, Neiman-Marcus of Dallas has had a downtown branch in Houston for about a year. Mr. Edward Marcus moved there with his wife, Mrs. Betty Marcus, a few months ago to take over the management, at least for the present, of the Houston store. Mrs. Marcus is a member of the Board of Trustees of the Dallas Art Museum and of course is greatly interested in the freedom of the arts.

After telephoning Mr. Bryan on Tuesday, I naturally phoned Robert D. Straus, as he was rushing back from a trip to Memphis in order to be present for our meeting on Friday morning, and I advised him that I would not be over for that meeting. He told me that Mrs. Marcus had quite a talk with Mrs. Oveta Culp Hobby, who as you know was in President Eisenhower's cabinet until she returned to Houston a year ago, where she and her husband, ex-Governor Hobby, are the owners and editors of the HOUSTON POST. Mrs. Hobby told her that the Houston papers would never stand for a situation such as had arisen in Dallas -- and indicated that they would land with both feet on anyone who attempted to curb the freedom of the arts. The other strong Houston paper is the HOUSTON CHRONICLE, owned by Jesse Jones, who also owns the National Bank of Commerce of Houston. Of the two papers the POST is regarded as being more "independent" than is the CHRONICLE.

While this latter mentioned incident has now no direct relationship to the matter in hand, since the settlement will only be of a financial nature, I felt that I should relate same as it might be helpful in securing the right sort of settlement.

#### Disposition of Sculptures

Among the elements which I had considered was that if the bank would have the panels completed by the caster and paid the full contract price therefor, then they might be able to find a college or art museum or other institution in the eleemosynary class, having buildings of the proper height or containing suitable space, to whom these panels could

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March 6, 1956

Sir John Rothenstein, Director  
The Tate Gallery  
Millbank, S. W. 1  
London, England

Dear Sir John:

It was good to hear from you.

I am glad that the color transparency of the Marin watercolor reached you in due time and that the only delay was on the part of the Queen Elizabeth.

Evidently I got my figures crossed, but this is not very serious and a concession is a concession is a concession. Therefore, the \$1500 maximum will be satisfactory if and when you and your committee decides on the picture for acquisition.

There is just a vague possibility that I may be in London about the 8th or 9th of May to accompany my sister and Brother in law - Mr. and Mrs. Michael Wether. This depends entirely on the activities in the gallery and whether I shall be free to absent myself for even a two week period. In any event, if I do not succeed in this anticipated enterprise, may I take the liberty of asking Dr. and Mrs. Wether to call on you at the Tate Gallery? They are both collectors of American art, plus a sculpture by Moore and I know it would give them infinite pleasure to meet you.

I am still working on my nefarious scheme but have to do this slowly.

Sincerely yours

RM:10

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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March 18, 1960

Mr. R. J. Gammon  
Contemporary Arts Museum  
804 Old Main Street Road  
Houston, Texas

Dear Mr. Gammon:

This is to give you permission for the use of selected quotations from the book entitled "The Selected Writings of John Marin", and which I have the copyright.

Sincerely yours,

JH/ek



March 15, 1958

Mr. Bert Finkel  
Gidding's  
18 West Fourth Street  
Cincinnati 2, Ohio

Dear Bert:

Just to prove that I am not a nice girl, I am writing to ask whether you would mind if I did not come for the opening of your show. While I can get the pictures to you long in advance and prepare all the necessary material, something has come up that makes it absolutely impossible for me to leave home May 1st or 2nd.

I am sure, that you can handle this just as well without my presence but I do regret that I shall not have the privilege of seeing you all and imbibing as much liquor as my predecessor. A week earlier or a week later would be fine, but if your plans are made, why don't we just let it ride and I shall get busy sending you material for publicity, photographs, etc. including whatever ideas I may scrape up to get hot coverage.

Sincerely yours,

EM/cz

rior to publishing information regarding sales transactions.  
members are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

GEORGE W. W. BREWSTER ARCHITECT  
101 NEWBURY STREET BOSTON 16, MASSACHUSETTS

MARCH 7  
19 56

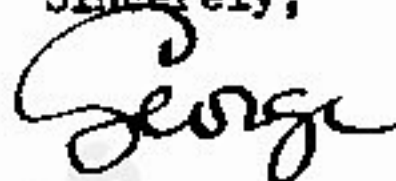
Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Dear Edith:

Enclosed is a check for \$750. payment on the Shahn painting "Labyrinth".

The remaining \$2,750. will be paid in any case not later than December, 1956 - and much sooner than that if the Levine painting is paid for or returned by the Gersten Estate. I understand you would be willing to buy this from me if it is returned for the sum of \$2,750.

Sincerely,



Mrs. Edith Gregor Halpert  
The Downtown Gallery  
New York 22, New York



March 8, 1956

Mrs. Aline Saarinen  
Bloomfield Hills  
Michigan

Dear Aline:

When I called yesterday morning, the clerk at the Madison advised me that you had already checked out. Thus I was unable to show you the photographs of the other O'Keefe, one of which you will find in the Hitchcock book on the Miller Company collection.

Also, I went up to see the two unfinished Davis paintings which he showed me with great reluctance. One is middle size and is composed of small forms tending toward one called "Tournes" dated 1934 and owned by the Henson-Williams-Proctor Institute but in a more concentrated context. The predominant color is green. The other painting is almost identical in size to the one you and Kero saw at the gallery and which you both liked. The title as you may recall was "Ready-to-Wear" and the picture had just come from Carnegie. If you were to ask my advice, I would urge you to decide on "Ready-to-Wear" because it has more the quality of the mural and I think it is the most interesting of the group. Since there will be no price variation in the larger of the two unfinished canvases, that element is eliminated. Personally I doubt whether you will like the small one.

Meanwhile I am sending you a photograph as a reminder and you can let me know whether you wish to have me keep this painting any longer. You understand this is not sales pressure but it is difficult to have a painting hanging and say that it is not for sale.

My best regards to you and Kero.

Sincerely yours

EMile

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March 6, 1956

Mr. Armand Rpf  
42 Wall Street  
New York, N. Y.

Dear Mr. Rpf:

I thought you would like to know that progress is being made in connection with the base for the head of "Moses" which you purchased for Columbia University.

I shall send you a further report as soon as I get word.

Sincerely yours

RMH:



March 9, 1956

has not expressed a desire to approach the matter "legalistically", and that the bank surely has competent legal counsel capable of advising the bank as to its legal position and whose advice we would expect the bank to follow.

The bank should know the exact facts with respect to the present status of the work under the contracts. They are quite simple. Mr. Zorach has, practically speaking, concluded all of his work under both contracts.

With respect to the main contract of February 28, 1956, providing for payment to Mr. Zorach of \$85,295., the foundry has estimated that almost 80% of the work has been completed. It probably would be possible for Mr. Zorach to save approximately \$7,000. of further foundry charges if the foundry were to agree to proceed no further and charge him only for the work so far completed. (Incidentally, there is no "salvage" value in the uncompleted sculpture. Sold by weight, the junk value of the aluminum already cast has a theoretical market value of \$300. to \$500.; but it probably would cost more to cut up the casting.) At best, therefore, out of the contract price of \$85,295., possibly \$7,000. might be saved.

With respect to the contract for the side street panels, the situation is somewhat different. Of the contract price of \$39,460., Mr. Zorach estimated that the casting would cost him \$17,000. He has not contracted for the casting so that a "saving" of approximately that amount might be accomplished. The enlarger, however, has half completed his work and Mr. Zorach may have to pay the enlarger, in any event, the full price of the enlargement.

You will see from the foregoing that the monetary difference to the bank between completing the sculptures and not completing them is relatively small and, I must assume, not of controlling importance. However, in so far as Mr. Zorach is concerned, whether or not they are completed and displayed, or preserved and kept available for display, is of the greatest importance.

Consequences to Mr. Zorach  
of the bank's decision

You know better than I the circumstances which led up to the making of the contract between the bank and Mr. Zorach. I shall not recapitulate them. I must point out, however, these very important considerations:

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



CONTEMPORARY ARTS MUSEUM

5945 OLD MAIN STREET ROAD — HOUSTON, TEXAS

AIR MAIL    SPECIAL DELIVERY

March 6, 1956

Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York, New York

Dear Edith:

Lorraine Gonzalez and Bob Wilson have given me a list of the Marins which all of you have selected for our show. As I understand it, the following oils are to be included:

- From Neeshanken Heights
- Sea Piece
- Apple Blossoms
- Spring No. 2

The watercolors to be included are:

- East River
- Scrub Pine and Rock
- Movement--Deer Isle, Maine
- Downtown, New York City
- Boat Fantasy off Cape Split
- Sea Piece of 1951
- Autumn Coloring No. 4, Maine
- City Movement, Manhattan

I have all the dates for these twelve Marins but need their sizes since we are now about to prepare the catalogue. We also need the insurance valuations if you wish us to carry the insurance, or perhaps you prefer carrying your own insurance and billing us. If there are any photographs available of any of the above oils or watercolors, we should appreciate your sending them to us. Please bill us accordingly.



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Professor Howard Myers

March 7, 1968

you so desire. The Foundation is prepared to make a small payment for the services. Also, several of the directors thought it might be a good idea to publish the combined reports, since they have a strong bearing on each other.

Do let us know how you feel about these various matters.

Sincerely yours,

RMH/ck

CARL M. LOEB, RHOADES & CO.  
42 Wall Street  
New York

*New York 5*

March 8, 1956

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51 Street  
New York City 22

Dear Mrs. Halpert:

I am glad to learn that the work in connection with the pedestal for the head of Moses is progressing satisfactorily.

As soon as a nearby maturity in my fund is paid, I shall send you an initial check.

Yours sincerely,

  
Armand G. Erpf



AGE/iam

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March 7, 1966

Mrs. Elizabeth Hayes  
516 East 88th Street  
New York, N. Y.

Dear Elizabeth:

A few minutes ago, Georgia O'Keefe telephoned to advise me that she was leaving for Peru within the next ten days or so. During the conversation, she asked whether you could send her an acceptance note for the Maria along the regulation lines, as requested by her attorney - you know the type the male museum directors send out.

I hope you are not annoyed, but I can understand that the personalized type is not up the alley of the tough tax characters.

I will see you when I come back with my indoor sun tan.

Sincerely yours,

KRM/eh

March 4, 1936

Miss Frances Vanderpool  
Exhibition Clerk  
The Pennsylvania Academy of the Fine Arts  
Philadelphia 2, Pennsylvania

Dear Miss Vanderpool:

I have just received your letter and was rather surprised with the arrangement you outlined regarding the shipping of the painting to Mrs. Markson.

We were extending a service to you by having the Shahn picked up in New York with the other loans, and advised you at the time that the painting belonged to Mrs. Markson, as noted in the catalogue subsequently. Thus, we assumed that you would take the responsibility for the return to the owner. If this is not feasible, may I suggest that the picture be sent back to us as our packing charges will be much smaller at this end.

Thank you for your courtesy.

Sincerely yours

RM:la

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researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

March 9, 1956

Mr. Fred Wells  
Nebraska Art Association  
Norris Hall 808 - University of Nebraska  
Lincoln, Nebraska

Dear Mr. Wells:

Thank you for sending me the information.

I cannot tell you how grieved I am to learn the sad news. Please  
accept my sincere sympathy.

Very truly yours,

RMH/ek

LIST OF WORKS TO BE SUBMITTED TO  
THE COMMITTEE OF SELECTION  
for

THE DENVER ART MUSEUM'S 62nd ANNUAL EXHIBITION FOR WESTERN ARTISTS  
Invitation only June 11-July 30, 1956

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

1. Title \_\_\_\_\_

Medium \_\_\_\_\_ Size \_\_\_\_\_ Price or  
Insurance value \_\_\_\_\_

Photo Number \_\_\_\_\_

2. Title \_\_\_\_\_

Medium \_\_\_\_\_ Size \_\_\_\_\_ Price or  
Insurance value \_\_\_\_\_

Photo Number \_\_\_\_\_

3. Title \_\_\_\_\_

Medium \_\_\_\_\_ Size \_\_\_\_\_ Price or  
Insurance value \_\_\_\_\_

Photo Number \_\_\_\_\_

Please send ALL communications and shipments to:

62nd ANNUAL EXHIBITION FOR WESTERN ARTISTS  
Schleier Gallery  
Denver Art Museum  
1343 Acoma Street  
Denver 4, Colorado

PLEASE PRINT

PLEASE PRINT

PLEASE PRINT



GEORGE KENNAN HOURWICH  
MILTON M. BERGERMAN  
JOSEPH GALDERON

HOWARD SCHWARTZBERG  
ALVIN SIENER

BERGERMAN & HOURWICH  
ATTORNEYS AT LAW  
14 WALL STREET  
NEW YORK 5, N. Y.

TELEPHONE  
WORTH 2-8240

CABLE ADDRESS: BEROWICH NEW YORK

March 7, 1958.

Miss Edith Halpert,  
The Downtown Gallery,  
32 East 51st Street,  
New York 22, N. Y.

Re: William Zorach.

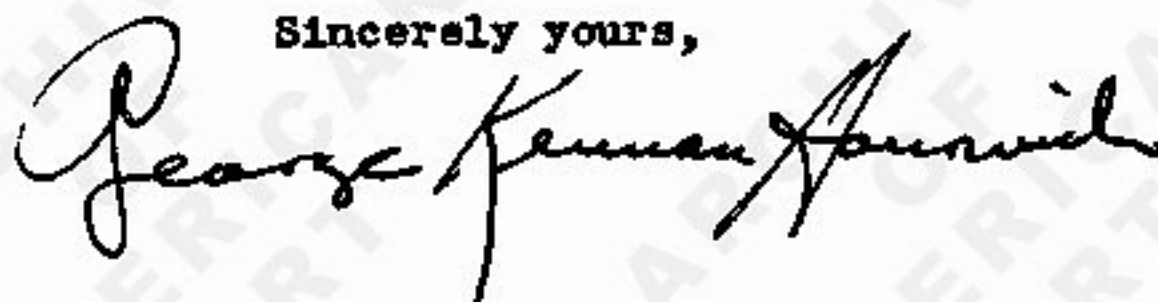
Dear Edith:

This will acknowledge receipt of your letter of March 6, 1958 enclosing Mr. Lang's letters to you of February 24 and 27, 1958 and a letter of Bill's of September 23, 1954.

I am not "distressed" to learn that there was a possibility of placing the sculpture on the building which has been lost because Mr. Lang was not permitted to carry through, because I have not "learned" that there was such a possibility nor that it has been "lost".

I shall continue to endeavor to serve Bill as he wishes to be served.

Sincerely yours,



GKH:ebn

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

March 7, 1950

Mr. Henry Clifford, Curator  
Philadelphia Museum  
Parkway at 28th Street  
Philadelphia, Penna.

Dear Mr. Clifford:

It was nice talking to you and I hope that you will stop by when you are in New York.

Meanwhile, as I advised you, I shall be very glad to see the gentleman with his Peruvian art any time after my return from Palm Beach next Thursday.

Incidentally, I came across a document which should be of interest to you. For years I have been reading and hearing interpretations of paintings, many of which had been somewhat entertaining. Therefore, from time to time we ask the artist for a statement for future historians. Enclosed is a transcript of Stuart Davis' statement in connection with your painting, "Something On The 8 Ball", which he prepared for the Biennale catalogue at the request of Katherine Kuh. I thought you would like to have it for your files.

Sincerely yours,

RCH/ck  
Enc.



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March 14, 1966

Miss Eleanor M. Garvey  
Library of Harvard University  
Cambridge, Massachusetts

Dear Miss Garvey:

Unfortunately, the only address we had from Shahn was in Paris but I have subsequently received two cards from Italy indicating that he could no longer be reached in Paris. There was no return address.

Is there anything we can do to help you?

Sincerely yours,

RMH/ck

March 4, 1936

Dear Nat:

You must know how grateful I am to you for the telephone call. There is very little news in the situation other than I gave you previously. Sonia is home from the hospital and starting her therapy on Monday. I am seeing her this week end.

The date for Kansas City has been changed once again. It is now definitely scheduled for the evening of March 29th and I shall be at the Pellerive Hotel, arriving there early afternoon of the 29th, and shall remain possibly for two days. It will be so nice to see you and I am very happy that you and Jewel are planning the trip. I shall give you all the latest news in every field when I see you.

Love to you both.

Sincerely

Reverly

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



LIBRARY OF HARVARD UNIVERSITY  
CAMBRIDGE, MASSACHUSETTS  
THE HOUGHTON LIBRARY

13 March, 1956

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

Would it be possible to obtain from you the forwarding address in Europe of Ben Shahn? We have been unable to reach him at his home address, and thought that probably you, as his dealer, might be able to assist us.

With many thanks.

Sincerely yours,

*Eleanor M. Garvey*

Eleanor M. Garvey  
Department of Graphic Arts

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertains to a deceased individual and the date of sale.

Mrs. Edith J. Holpert

C. M. HEFFNER  
235 W. GREENWICH ST.  
READING, PA.

Mar. 5 - 56

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Madam.

We offer a fine little Water Color  
Painting of a Young Man, dated 1837 in Old  
Gold frame, has this inscription on back, Son  
of Elias Boudinot, who was a signer of  
American Ind. Bill and Grant perfect, fine  
\$45.00 If of interest, advise me.

Respect  
C. M. Heffner

note 3/9



**CLASS OF SERVICE**

This is a fast message unless its deferred character is indicated by the proper symbol.

# WESTERN UNION TELEGRAM

W. P. MARSHALL, President

7220  
(R 11-54)

**SYMBOLS**

DL=Day Letter  
NL=Night Letter  
LT=International Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

N32D146 4L NL PD

NEWYORK NY MAR 2 1956

EDITH HALPERT

32 EAST 51 ST NYK

URGENTLY REQUEST YOUR PRESENCE IMPORTANT OVERALL POLICY  
AND IDEA SEEKING MEETING CONCERNING ORGANIZATION ARTS  
PRO STEVENSON. TIME 845 PM, THURSDAY, MARCH 8. PLACE  
MRS SIDNEY HOWARD 168 EAST 71 STREET. T K FINLETTER AND  
CASS CANFIELD WILL ATTEND TO SIGNIFY THEIR INTENSE  
INTEREST THIS PROJECT. RSVP SOONEST PAT LEWIS, PLAZA

1-1721. REGARDS

FRANCIS BRENNAN

830P

prior to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



Peter Pollack

March 13. 56

Edith dear:

Thought you might want These.  
The show is well installed - shall I take  
photographs?

Oy is This a busy place and is There a  
row now going on in the press re. The current Chicago  
annual. Hedda Stern - Lassaw and Washburne picked a show  
emphasizing youthful experiments of what Dore and others  
did better three decades ago. My personal conclusion is  
that a form of neo-nihilism is creeping into modern art -  
a sort of anti-art which, unlike the Dadaists who  
might have had a similar motivation but couldn't  
help themselves putting good taste and esthetics into  
their efforts. And to prove my contention - the work doesn't  
repulse or create revulsion in the spectator - it is  
looked at like a pile of "ipish" and overlooked as quickly.  
There are about ten of this kind, everything including strays  
and corsets "colloped" on to the canvas in the



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 15, 1968

Mr. Leopold Tschirky  
Thornbrook Road  
Roseland, Pa.

Dear Mr. Tschirky:

I am sorry that you had difficulty reaching me, but I was under the impression that I had mentioned to Mr. Clifford my plans for leaving last Wednesday.

I do expect to be in New York on Friday, March 22nd, but do not get into the gallery before 10:30 in the morning. I shall be very glad to see you at that time.

Sincerely yours,

KRM/ek

We will also visit France and  
Italy. Do you know about any  
especially promising young talent there?

The work of the already established  
painters is pretty much beyond our  
means—except perhaps a very small  
work. Later in life we can  
think of them.

Any suggestions you might offer  
will be appreciated.

Sincerely  
Mrs. Olaf Bengtson



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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
concerns a deceased person.

March 1, 1956

Mr. Morris Sachs  
521 Chester Street  
Brooklyn 12, N. Y.

Dear Mr. Sachs:

Thank you for your very nice letter.

After 22 years, we decided to taper off our activities and moved  
25 artists with my assistant into an independent gallery leaving  
the 10 artists whose names appear below.

The only time we have outside artists is in a group arrangement  
like that of Chicago, Los Angeles, etc. This is done in the  
realization that there are now more than 100 galleries in New  
York City who should be able to provide exhibition space for  
the artists in the locale. I am sure, that you will agree with  
me.

Sincerely yours,

RM/ak

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researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

March 15, 1956

Miss Jean Anderson  
99 Walker Street  
Cambridge, Massachusetts

Dear Miss Anderson:

Unfortunately, I am not familiar with the title referred to  
in your letter. In any event, we do not sell reproductions  
of any paintings and I would suggest that you communicate  
with the Museum of Modern Art which does have some color re-  
productions - and may thus be more helpful to you.

Sincerely yours,

RMH/ok



Mrs. Edith Halpert

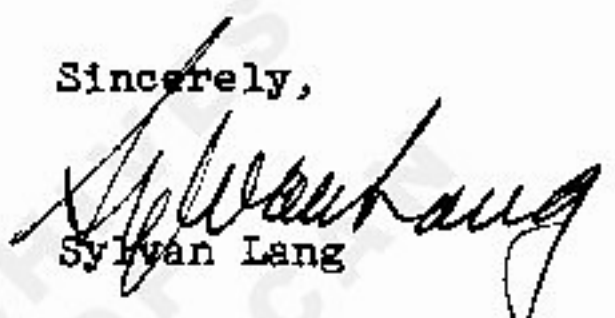
-5-

March 1, 1956

be given and the sculptures adequately displayed. Because of the nature of the sculptures, particularly the very large one with the motive of Texas under six flags, it should be a Texas institution. I felt that even though they had contracted for these sculptures for their building, yet they might well secure a tax reduction if given to a college, etc. and thereby have an income tax saving of about one-half of the cost thereof.

Mr. Hourwich had independently arrived at substantially the same thought, viz. to endeavor to have these sculptures given to some other institution, and I am hopeful that something along this line can be worked out.

Sincerely,

  
Sylvan Lang

17

Enclosures

cc: Mr. George Hourwich

P.S. Since dictating the above have received attached clipping from the DALLAS MORNING NEWS of this date setting forth at some length the remarks of the senior vice president of the First National Bank of Dallas before their Rotary Club yesterday. Transmitting same to you and Mr. Hourwich. Except if it be because of Mr. Zorach's physical, emotional, or financial condition, it does seem that we should have tried to high-pressure the bank into erecting these sculptures.

SL

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March 6, 1956

Mr. Sylvan Lang  
Lang, Byrd, Cross, Ladon & Oppenheimer  
1500 Milan Building  
San Antonio 5, Texas

Dear Sylvan:

Please forgive me for not having written to you sooner, but I have had some personal problems and the irritations connected with the Zorach affair have been more than I can take in combination.

What you have done to date is so astounding that it makes me even more indignant about the matter. The idea that Zorach, with no warning, transferred the case to Hourwich after getting the full benefit of your brilliant manipulation and correspondence is appalling. Furthermore, I really believed Zorach, and I know you believed me, that our chief motivation was not only the payment for the job, but more specifically, the installation of the sculpture. However, at this stage of the game I really should know better than to persist in my naivete.

This applies also to the fact that Zorach had under stated to me the actual net figures which he was to receive with the hope of swading the corresponding commission. Evidently you found reference in the bank's correspondence from Zorach indicating that he included the 25% commission due to The Downtown Gallery in every estimate he furnished. Thus, I intend -- for the first time in my life -- to get tough and to demand this percentage on the full amount he nets, that is, the figure he receives independent of the coster and enlarger and the incidental expenses of photographs, etc. In this I hope you will help if necessary.

Indeed, I have no intention of accepting your services to date without compensation, and shall assume that responsibility when the commission is paid, without deducting that sum from Zorach, since he did not tell me to arrange for any services.

It is very embarrassing for me to finally admit that artists are not the most honorable people to work with, but I can assure you that their emotionalism and the resulting transgressions are not the rule. Accepting this philosophy has made it possible for me to continue in the field for thirty years.

Following your instructions I have sent all the correspondence to Hourwich, other than a copy of this letter, since this is entirely between you and me.

Again, many thanks for your kindnesses.

Sincerely yours

BGH:ls

prior to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



March 19th, 1956

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

I am writing to enquire whether you would be interested in exchanging the works we have consigned from you in our Sales and Rental Gallery. Our next regional show, the BIENNIAL OF PAINTINGS PRINTS AND SCULPTURE FROM THE UPPER MIDWEST, will open here on May 12th and we would like at that time to have new work from New York galleries in the Sales and Rental Gallery.

We would like to continue to limit the work from New York to prints, drawings and watercolors, and since it will save us a fat bill from Budworth or Berkeley, we would like to have you ship work directly to us by parcel post. We will, of course, cover anything you send at full value beginning on the date of shipment. We will be glad to return any new work you send us in the early fall in time for the opening of your gallery.

I have been very gratified at the generous loans you have made to the Sales and Rental Gallery - including work by Marin, Kuniyoshi, Shahn, Dove, Sheeler, Davis, etc. However, on the basis of our past experience, it is apparent that the works which sell not only have big names attached to them but are in color. Since this next loan from you will cover a period when you are preparing to close the gallery for the summer or when it is closed, would it be possible for you to release work of this type to us?

I am enclosing a copy of the brochure we have sent out to artists on our BIENNIAL, which as you will notice, will be largely accessioned into the Sales and Rental program.

I shall look forward to hearing from you, and I hope that this proposal will meet with your approval.

Sincerely,

*Huldah Curl*

Huldah Curl  
Assistant Curator

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March 15, 1938

Mr. Edward Gallagher  
5301 River Road  
Baltimore, Maryland

Dear Ed:

Although I have not heard from you, I assume that you are still interested in the idea of a Korach, fountain figure. Thus, I am enclosing another suggestion which I think is very exciting. This, of course, is a rough sketch and subject to development.

Be write soon. My best regards.

Sincerely yours,

SGH/ek

ENC.





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March 17, 1968

Mr. C. E. Van Duser  
Flint Institute of Art  
218 W. First Street  
Flint, Michigan

Dear Mr. Van Duser:

I hate to be so persistent, but you did state in your telegram of February 7th that a letter would follow to explain what caused the bitterness, etc. Won't you please send me a note.

Sincerely yours,

RAM/ek

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 7, 1958

Mr. Edgar Schenck, Director  
Brooklyn Museum  
Eastern Parkway  
Brooklyn, New York

Dear Edgar:

Although I am a bit late on the trigger, I do want to send you this note of thanks for your generosity in lending us the Dove painting.

As you have heard, no doubt, this was one of the most popular paintings in the exhibition which, as a whole, was a tremendous success.

And so, thanks again.

Sincerely yours,

RMH/ek  
RMH

P.S. Please sign and return the enclosed card.



Leo S. Guthman

March 6, 1956

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

Again this year the Society for Contemporary American Art is having their showing. I am enclosing the letter that was sent to me. After you are through with it, please return it.

I have really nothing myself in mind, and would like you to avail yourself of the opportunity of submitting a picture if you would care to. This, of course, could be done as being my personal choice. Let me know if you would like it.

Pete tells me that he had an enjoyable evening with you. This I can well understand.

I have just returned myself from a two week trip--one week in Nassau, the other in Boca Raton.

Looking forward to seeing you soon.

With the warmest of personal regards.

Fondly,

*Leo*

2629 South Dearborn Street  
Chicago 16, Illinois

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of all people tagging along -  
to try to catch me on my way in  
a room like that where all  
comes were interesting even -  
- and to find at the Whitney that  
evening that so many had  
known me & been here in my  
home - through Fred of course -  
it was pleasant - and good -

So you come to  
my home - with again Fred  
as an introduction which will  
be pleasant in itself. I will  
take you in - & you might  
get to know me - so I hope  
you come whenever you can.

Indially

Rice S. Wright



March 9, 1956

Mr. Hilton Kramer, Associated Editor  
The Arts  
116 East 99 Street  
New York, N. Y.

Dear Mr. Kramer:

You were good enough to ask for material relating to our April exhibition.

This exhibition representing the evolution of Charles Sheeler in capsule form, will open on April 3rd and will continue until the 28th. All the paintings are from the remarkable collection of The William H. Lane Foundation.

Mr. Lane, who is in his early forties, conceived quite an unusual idea after starting collecting in the accepted manner -- that is, a cross section of what is going on in American art in a general way, or within its limitations. In a short time he realized that his enthusiasms were involved in the work of a few American painters and that the only way to represent each was by having a retrospective group of his work. Sheeler was the first to be so collected by Lane and at the moment he has about thirty examples, starting with a student thumb-nail sketch and ending with the 1955 "Baguette". Many of the paintings were purchased from private collections and several from museums which had more than one example of the period.

While Sheeler had a retrospective exhibition travelling throughout the country from 1954 through 1955, starting at the University of California, Los Angeles, and to the deYoung Memorial Gallery, Fort Worth Art Center, Museum-Williams-Proctor Institute, The Pennsylvania Academy and the San Diego Fine Arts Gallery, the large show did not reach New York because the Museum of Modern Art had held a Sheeler retrospective some time before. Thus, this will be the first "evolution" to appear in New York since 1939.

Unfortunately the paintings will not be in our possession until early next week, but if you like, we can show you a more complete photographic record.

Thank you for your courtesy.

Sincerely yours

WHH:la  
P.S. I am sending along a catalog of the recent show.

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March 7, 1956

Mr. R. E. Gauden  
Laurel Pasture  
Irish Road  
Valley Forge, Penna.

Dear Mr. Gauden:

Thank you for your letter.

As you probably know, we concentrate entirely on folk art actually executed in the 18th and 19th centuries and, therefore, have no market whatsoever for contemporary carvings of that type. However, it would be nice to see you.

Sincerely yours,

RMH/ek



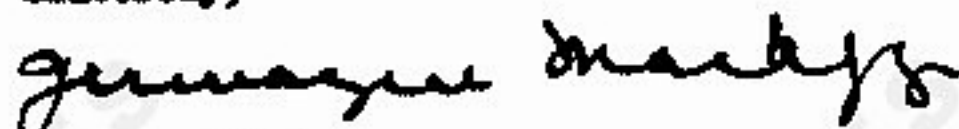
Page 2

To: Edith Gregor Halpert  
March 6, 1936

We should like very much to have these paintings in Houston by March 20. We are informing Budworth about the handling of this shipment for us.

It was wonderful to see you in Houston. I am planning to be in New York in a couple of weeks and will certainly see you.

Sincerely,



Jermaine MacGy  
Director

JM:EE

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March 9, 1956

foundry, doing precision work of sculpture quality, does so because of a desire to promote the artist, to enhance its own reputation, and generally at much less profit than routine, industrial casting. The foundry selected by Mr. Zorach did not need his work and Mr. Zorach now is faced with the possible impairment of a relationship which is of great and continuing importance to him as a sculptor. What I have said of the foundry is equally true of the enlarger. The work on an enlarger, as you know, but as the bank may not appreciate, is not mechanical at all. Enlargers can destroy the effectiveness of a sculptor's model by inadequate or improper enlargement and the sculptor depends upon the enlarger's skill. Enlargers, too, pick and choose the sculptors whose work they will accept and any interference in the relationship of the sculptor and his enlarger inflicts a continuing injury upon the sculptor.

What shall be said by Mr. Zorach to his family, his friends, and to the publications which have been alerted for the occasion of the installation of the sculpture? You have communicated to Mr. Zorach, and in our conversation told me, of the bank's desire not to proceed further. No reason for the change of mind of the bank's officers or trustees has been given to Mr. Zorach or to me. Indirectly, we have heard that the bank's present decision was prompted by pressures, or apprehension of pressures, to which the bank had yielded; contrariwise that such was not the case; but that unrelated changes in the composition of the bank's trustees and officers had prompted a change of mind on the part of the trustees.

From the bank's point of view it may be very desirable that such change be unattended by fuss and not "reconsidered" by outsiders neither charged nor entrusted with the responsibilities of its officers. Mr. Zorach's silence and acquiescence in the decision of the bank, he has been told by some sincere well-wishers, however, might be interpreted in the first case to constitute an admission of the truth of false charges against him, and in the second case would be accepting an affront to his reputation as a sculptor and diminish the prospect of receiving other engagements in the future and adversely affect sales of other sculptures by him.

These well-meaning friends and advisers of Mr. Zorach have urged him to "act", to "pressure", or to seek to "compel" the bank to complete the project and display his sculptures. Such controversy, as such attempts might engender, is viewed by some as a duty, on Mr. Zorach's part, not alone to himself but to all American artists. Regardless of the consequences to him and to the bank and to you, it has been said that he

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March 17, 1966

Mr. Bryan Ardis Frame  
500 Arcadian Avenue  
Waukegan, Wisconsin

Dear Mr. Frame:

It was so nice to hear from you. Indeed, I recall the painting that you purchased, and I am glad that you are enjoying it.

Your choice of pictures has really been fortunate, as all the artists have been booming upwards. Faininger's prices, as you know, have enhanced considerably within the past year and the Kuniyoshis has brought record prices at the last two auctions with the small gouaches like yours - ranging from \$1550 - \$2350. However, we are not following the trend by jumping prices in the gallery. Having watched the situation closely for 38 years and realizing that the French pictures have outpriced themselves from the market, we are aware of the danger and are making our increases in the gallery at a smaller pace.

Therefore, I would not encourage you to increase your valuations three-fold as you suggested in your letter. Because in spite of the high prices fetched by Marins at auctions, our retail figures in the gallery have not been advanced in this ratio. My own feeling, is that your pictures should be revalued at no more than \$3000 at the moment. After all, if this dealer would sell the picture for you at \$4500, he would demand a commission which would bring down the net.

After you consider this matter thoroughly, please let me know your wishes. I shall be glad to cooperate accordingly and do so in soon. It would be so nice to see you.

Sincerely yours,

RCH/ek



[1956]

EARLE GRANT  
2922 NICHOLS STREET  
SAN DIEGO, 6, CALIFORNIA

Dear Edith:-

Jan 8

Do you remember a large  
Early American Painting of A Fire  
House in Baltimore which I had  
in New York - as large or larger than  
the Breunin "Brown Hat". There  
was a Red Building with a steeple,  
a Parade of Red Coated Firemen,  
spectators including colored folks  
on the street. I gave this recently  
to the Fine Arts Gallery in San Diego  
and I need a valuation for the  
Income Accountant - Tax Man. I  
naturally thought of you as the Authority.  
They promised us a  
photograph to send you but

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# Women's Division American Friends of the Hebrew University, Inc.

9 East 89th Street • New York 28, N. Y. • ATwater 9-5200

MRS. LOUIS S. GIMBEL, JR.  
Chairman, Women's Division

## Private Art Collectors Exhibition

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MRS. IRVING WARSHAW

MRS. HARRY WECHSLER

MRS. ISRAEL S. WECHSLER

MRS. ALFRED WOLKENBERG

MRS. RUTH YURGRAU

March 19, 1956

Dear Dr. Kramer:

The Women's Division of the American Friends of the Hebrew University of Jerusalem is having its second annual Private Art Collectors Exhibition on Sunday, April 22, 1956 from 2:00 to 5:30 P.M.

The private exhibitions will be at the homes of:

Governor & Mrs. W. Averill Harriman  
16 East 81st Street  
New York, N. Y.

Mr. & Mrs. Siegfried Kramarsky  
101 Central Park West  
New York, N. Y.

Mr. & Mrs. Leo Glass  
45 East 82nd Street  
New York, N. Y.

Mr. Jacques Sarlie  
455 East 57th Street  
New York, N. Y.

We cordially invite you to become one of the Sponsors by contributing twenty-five dollars to our University Fund, which will be used to equip a laboratory at the Hebrew University. As a Sponsor your name will appear on a special announcement and you will be entitled to five tickets to the Private Art Collectors Exhibition, which are \$5.00 each, PLUS -- a private showing for sponsors only, on Thursday afternoon, May 10, 1956, 3 to 5 P.M. at the home of Mr. & Mrs. Nate B. Spingold, 12 East 77th Street, New York City.

We have taken the liberty of enclosing a card which we hope you will fill out and return to us with your contribution.

Thank you in advance for your thoughtfulness.

Sincerely yours,

Mrs. Milton Peshkin  
Sponsors Chairman

MP:al  
encl.

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*W*

March 7, 1958

Mrs. Elizabeth Hayes  
838 East 88 Street  
New York, N. Y.

Dear Elizabeth:

Thank you for your letter and the document which we are  
filing.

To make this a double decker security device, I am sending  
you a memorandum invoice. The painting - directly after  
the exhibition - will be packed and placed in our fireproof  
vault awaiting your pleasure.

Sincerely yours,

RMH/ek  
Enc.

or to publishing information regarding sales transactions,  
searchers are responsible for obtaining written permission  
in both artist and purchaser involved. If it cannot be  
obtained after a reasonable search whether an artist or  
reducer is living, it can be assumed that the information  
is published 60 years after the date of sale.



any information regarding sales transactions, responsible for obtaining written permission and purchaser involved. If it cannot be a reasonable search whether an artist or ng, it can be assumed that the information

March 4, 1956

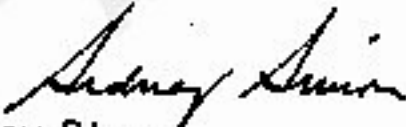
Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

I am sending you, under separate cover, the catalog for EXPRESSIONISM 1900-1955. I wish to apologize for the delay and to explain that the catalog was unavoidably held up in production to accommodate last minute changes in the exhibition.

I would like to take this opportunity, on behalf of myself and the Walker Art Center, to thank you for your generous loan to the exhibition. I hope that you will have an opportunity to see the show at one of its stops during the coming year. We will make every effort to return works not traveling to lenders within the next few weeks.

Sincerely yours,

  
Sidney Simon  
Acting Director

ms



*Hôtel d'Inghilterra*

March 7th, 1956

ROMA - VIA BOCCA DI LEONE 14

Telefon: 689.010 - 670.834 - 684.002 - 684.562 - 683.505

Dear Edith:

I can think of only one course that might make sense; that you just move the gallery bag and baggage to Rome. It will be a sad leavetaking when we do leave; Ben is #1 on the hit parade, and we have been feted, sung, danced, wined, dined, and Ben written about with true Rococco grandeur, and in keeping with the character of the Romans.

The notable aspect of all this is that to the blest and beloved Romans, the artist occupies quite the same throne of eminence that, in America, can be sat in only by the President of General Motors, or by Marilyn Monroe. ~~It~~ Small wonder that our diplomatic corps finds it difficult to cope with the Roman. The things that we offer officially, he doesn't want; and yet Americans, as such, are most popular.

We have clipped most of the journalistic comment, and will shuttle it on to you. There has been apparently, a great deal of controversy over ES; thus, Mr. Roberts of the American Academy will have a straight version of Ben's London speech made, and perhaps that may help to keep him out of both camps of contenders. Nothing, I think, has been said in any ill-will; even people who disagree rather violently seem to keep themselves free of a certain sordid kind of innuendo that sometimes enters into art controversies.

Speaking of that, Jonny tells me that a certain Texas-type group of people in Texas, have sought to prevent the exhibiting of the work of Ben, Yas, Jack Levine and someone else, in Dallas, and on grounds of political suspicion. Also, a young woman-- a friend of ours-- writes that a certain Princeton professor is writing a book on art and political affiliation. Was it alright for

me to write to her that I believed that you were, even now, quietly trying to find out just what people have been responsible for ~~such~~ libellous statements somewhere in the Southwest, with a view to entering a-- I thought nearly million-dollar suit-- on the grounds of libellous statements which impugned the reputation of your business, threatened your livelihood and all that; that this had nothing at all to do with the artists involved, but was simply a business measure to protect the interests of the gallery, (I hope that it was alright to communicate that strange notion, the professor who is writing the book is the young woman's employer, and it has occurred to me that it is time for these imaginative and inaccurate pigeonholers of artists, to think twice before they begin throwing around the ~~st~~ accusations.)

Besides that, I think ~~it was~~ the project worthy of consideration, but don't let it worry you; it was just a bit of passing indignation, told in strictest ~~conf~~ confidence, and on a highly "I think this, but don't know" basis.

We will return on about April 3rd, just in time for a second Spring. Here, it is exquisite; flowers are just in bud; the sun shines like mad; the walls glow pink and red and Sienna; it is warm, and the population, including those ~~in~~ working down below-ground in the sewers, sing at the top of their lungs.

Everywhere we have been, there have been urgent pleas for ~~such~~ a Shahn exhibition; I hope that there will be enough work available before too long to set one up.

We will see you soon. Ben sends his love,

And mine too,

*Bonmark*



# THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET

TELEPHONE: CIRCLE 5-8900

CABLES: MODERNART, NEW-YORK

PORTER A. McGRAY

DIRECTOR OF CIRCULATING EXHIBITIONS

March 9, 1956

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

This will confirm our telephone conversation in which you generously consented to lend William Zorach's sculpture Torso to the International Exposition of Contemporary Sculpture, being held in the garden of the Musée Rodin in Paris this coming summer.

We have learned that other countries will include major examples by their leading sculptors, and we are most anxious that the United States be represented by examples showing the extraordinary vitality and high quality of the American artist's achievement. We are therefore particularly grateful to be able to include this major work by Zorach.

The exhibition opens the first of June and lasts through September; we would need to collect the work for packing in this museum by March 28th. We shall call you before that date to make convenient arrangements for the truck pick-up of the sculpture. We shall of course assume full responsibility for all packing, transportation and insurance costs during the entire period of your loan.

Enclosed are two copies of the museum lender's agreement form for your signature. Will you be kind enough to indicate the insurance valuation and return one copy at your earliest convenience. The other copy is for your files.

With renewed thanks for your generosity.

Sincerely,

*Porter A. McGray*

Porter A. McGray  
Director  
Circulating Exhibitions and  
The International Program

PAM:WR

Enclosures

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



*POZ put on  
at home address*

March 7, 1956

Mr. Ira Haupt  
111 Broadway  
New York, N. Y.

Dear Mr. Haupt:

By sheer accident, I learned that you were interested in acquiring a painting by John Marin incorporating the theme of the stock exchange.

Practically all the Marins of New York have been sold by this time, but we have just recently repurchased an excellent example which incorporates a view of the stock exchange. The painting is in our possession and I shall be very glad to show it to you at your leisure, if you will let me know in advance.

At the moment, I am contemplating a trip to Palm Beach, but shall return next week, Wednesday the 14th. Any time after that will be satisfactory.

Sincerely yours,

RMH/ck



March 4, 1956

Mr. E. P. Richardson, Director  
The Detroit Institute of Arts  
Detroit 2, Michigan

Dear Mr. Richardson:

I am so sorry that it took us so long to locate the plates of "The Burnish Sisters". Do you want us to have these sent on to you or will the electros be made in New York?

I may as well answer your subsequent letter. The Stuart Davis painting "Garage Lights" is owned by the Rochester Memorial Art Gallery, Rochester, New York. We can arrange to order the photograph for you if you like, or you may write directly to the museum.

The Georgia O'Keeffe painting "Radiator Building - Night, New York - 1927" is in the Alfred Stieglitz collection at Fisk University.

If there is any other information you would like, please let me know.

Sincerely yours

2001a

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purchaser is living, it can be assumed that the information  
be published 60 years after the date of sale.

BRYAN ARDIS FRAME  
ATTORNEY AT LAW  
509 ARCADIAN AVENUE  
WAUKESHA, WISCONSIN

14 March 1956

Mrs. Edith Holpert  
The Downtown Gallery, Inc.  
32 East 51st Street  
New York, N. Y.

Dear Mrs. Holpert:

I sincerely hope that you will recall the particular John Marin painting of the "New York Stock Exchange", which I purchased from you five years ago.

The original purchase price was \$1,500.00 and you subsequently appraised it for \$2,500.00. The other day I was having the painting reframed, and one of the dealers felt that it would now obtain \$4,500.00 for sale purposes.

Would you please give me a statement as to the valuation that you would now set on this painting so that I may have it properly insured.

On my next trip to New York I shall look forward to the opportunity to say hello. Thanking you in advance for your efforts in this matter, I am

Very cordially,

*And Frame*

BAF/bjr

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.